

REFERENCE

THE MODERN TAILOR OUTFITTER AND CLOTHIER

New and Revised Edition

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THE MODERN TAILOR, OUTFITTER, AND CLOTHIER

VOL. II.

CHAPTER I

GENTLEMEN'S GARMENTS CLERICAL GARMENTS

By the late A. S. BRIDGLAND, M.J.I.; revised by THE EDITOR

IN former days it was easy to tell a man's calling by his dress. The doctor, lawyer, merchant, and many others had distinctive and easily recognised apparel. The tendency nowadays is far otherwise; and not only do professional men dress like their fellows, but, so far as clothes go, there is little to distinguish a duke from a draper or a peer from a peasant.

The spirit of the age has affected the clergy, and many differ little from the laity; yet there is still enough distinctive dress worn by this profession to constitute it a speciality. Not only the conservatism of the Churches, but propriety makes it probable that for a long time ministers will be clad in garments dignified in design and sober in colour.

In the past sumptuary edicts were issued on the subject; and an old canon, dating from the seventeenth century, puts the case with moderation and good sense. It concludes as follows: "In all . . . the apparel here described, our meaning is not to attribute any holiness or special worthiness to the said garments, but for decency, gravity, and order as is before specified. In private houses and in their studies, the said persons ecclesiastical may use any comely and scholar-like apparel provided it is not cut or pinkt . . . and that in public they go not in their doublets and hose without coats or cassocks and that they wear not any light-coloured stockings."

The usual materials for clerical garments for day wear are soft vicunas, serges, and twills; and for evening wear, fine twills or superfine cloth.

Black is the prevailing colour ; but for wear in the study or on holiday, dark grey is often chosen. At the same time, special colours have long been associated with different orders, thus : Ordinary Clergy, black ; Bishops and Archbishops, purple ; Cardinals, scarlet ; and Popes, white. Different colours are also associated with the various Church seasons, and are also specifically enumerated for such articles as stoles, etc. A specialist in this branch gives the following regulations for the colours of vestments used in church :

Advent	Purple
Christmas and Easter	White
Lent	Purple
Ordinary Sundays of the Year	Green
Pentecost and Saints who were Martyrs	Red
Good Friday and for the Dead	Black
For Saints who were not Martyrs	White

CLERICAL COATS

Clerical coats may be divided into three sections—those for evening dress, morning dress, and mourning wear. The first class embraces the garments worn at Court. A dignitary, i.e. an Archbishop or a Bishop, of the Church wears a cut-away body-coat (this pigeon-breasted style of coat is the clerical dress coat) made of purple cloth with seven notched holes in each front (cord is now generally used for this), with a silk button at the end of each hole ; round cuffs with three notched holes and buttons ; pointed flaps with three buttons under each flap ; and six buttons behind, that is, two at the waist or top of the side pleats ; two at the bottom and two midway—the middle and bottom buttons being half hidden by the pleat at the back of skirt. A purple silk apron and sash, black breeches with silver knee buckles, black silk stockings, shoes with silver buckles. a three-cornered black-corded silk hat is carried.

At Courts and Levees, and when doing homage, the Court regulations specify Convocation Robes for Archbishops and Bishops. These consist of scarlet cloth chimere (without hood), purple cassock and sash ; lawn rochet with sleeves ; linen cambric ruffs ; scarlet bands ; black silk scarf ; black breeches and stockings, as above.

A purple or black plush soft square cap takes the place of the three-cornered one.

Deans, Sub-Deans of the Chapel Royal, and Archdeacons wear the same dress as first described, with the exception that

the coat and apron are black. Doctors of Divinity at Levees and Courts wear the D.D. scarlet cloth dress robe of their University, without hood; and D.B. long black silk cassock and sash.

In the case of Domestic Chaplains and Chaplains-in-Ordinary to the King, red cassocks are worn. At State and full-dress dinners and at evening State parties, and when Canonicals are not worn, they wear a Bishop's Court coat of black cloth; black silk apron and sash; black breeches and stockings; shoes with silver buckles. A black three-cornered hat of corded silk is carried.

Clergy, Nonconformist Ministers, and Archdeacons who are not Chaplains-in-Ordinary or D.D.s wear a black Geneva gown; a D.B. long cassock of black silk, with sash, scarf, and white lawn bands; black breeches; stockings of silk; shoes with silver buckles; and a three-cornered hat of black silk. In the case of Domestic Chaplains and Chaplains-in-Ordinary to the King, the cassocks are red. At State and full-dress dinners, and evening State Parties, when Canonicals are not worn, they wear a black cloth Court coat, cut away above and below the breast (the pigeon-breasted style); with six buttons on the right front and six notched holes (or cord) on the left; plain round cuffs, pointed flaps on the hips; with buttons at the top, bottom, and centre of the side pleat behind. The coat is lined with black silk, and black flexible buttons are used. Black corded silk cassock vest; black cloth breeches; silk stockings; and corded silk three-cornered hat.

White gloves are always worn by Bishops and Clergy at all Court functions.

Full-sized orders and medals must be worn on all State occasions.

Chaplains to the King have black vulcanite buttons engraved with the Royal cypher and Imperial Crown in white, on both the coat and vest, the latter of which is of black corded silk, with an opening at top to show a black stock or a white tie.

His Majesty's domestic Chaplains, Chaplains-in-Ordinary, and Honorary Chaplains wear a badge embodying the Royal Cypher on the scarf (left side). For Honorary Chaplains the badge is of silver; but for the other two classes it is silver-gilt.

MOURNING

For mourning all classes of clergy wear black crape scarves; white lawn mourning bands and weepers of the same on the

cassock; black knee and shoe buckles. When Canonicals are not worn, the only variations are a band of black crape $3\frac{1}{4}$ " wide on the left arm, above the elbow, and black buckles.

CHAPLAINS' DRESS FOR THE THREE FORCES

Royal Navy

On board ship, and on all occasions when officers of the ship are ordered to appear in uniform, a Chaplain shall wear a clerical collar or stock, or a collar and white tie, and shall be dressed in other respects in such a manner as shall clearly indicate his profession.

On all occasions when officers are required to appear in frock coats, the Chaplain's dress shall be a black cloth frock coat and waistcoat, and trousers which are either black or a dark mixture.

A Chaplain shall also wear on board ship a black clerical felt hat, College cap, or plain braided yachting cap; and when attending on shore with officers in uniform he shall wear either a black clerical felt hat or a tall black silk hat.

A Chaplain's ordinary mess dress shall be a civilian dress coat; a waistcoat and trousers all of black cloth; but in the evening, when officers wear full dress or ball dress, the waistcoat shall be a black silk cassock; and instead of trousers, black cloth knee breeches (Court breeches) with black silk stockings, and patent leather boots with silver or plated buckles.

When white uniform is worn by officers a Chaplain may (if he please) wear a plain white tunic, with black Maltese cross in metal, 1" square on each collar; or white coat with white trousers; and in that case he shall wear either a service-pattern white helmet with white puggaree or a white, or black-and-white, straw hat with black ribbon.

When white mess jackets are worn at mess the Chaplain will also adopt this dress.

Honorary Chaplains to the King wear a red cassock and a special bronze badge, consisting of Royal Cypher and Crown within an oval wreath. The badge is worn—when conducting religious services—on the left side of the scarf by Chaplains who wear the scarf; and on academic or ordinary clerical dress by other Chaplains.

Army

Service dress as for ordinary officers, with badges of rank in black metal on shoulder straps.

Greatcoat the same as for ordinary officers, with black metal badges.

Mess Dress.—This is the ordinary civilian dress coat, with facings of purple cloth. Gauntlet cuffs 4" wide at front and 6" behind, and shoulder straps also of purple cloth. There are three buttons up each front and three on each cuff.

The buttons are of gilt metal, and gilt badges are placed on the lapels.

The waistcoat is a black silk cassock, and the trousers of black cloth with a purple cloth welt down the side-seam.

Chaplains of the Territorial Army may wear this uniform if they wish, but with badges and buttons of silver or white metal.

Royal Air Force

The home and service dress is the same as that worn by the ordinary officers, excepting that a white clerical collar and black stock are adopted.

For mess uniform at home a clerical Court coat of black cloth; a black silk cassock waistcoat; black trousers; and a white clerical collar are worn.

For tropical wear the ordinary white service mess jacket will be worn.

Full dress, the purchase of which is entirely at the option of the officer commanding, will consist of a clerical frock, with a stand collar; black silk cassock waistcoat; black trousers; white clerical collar and silk hat.

PLAIN DRESS COAT

A simplified style of clerical dress coat is used by many clergymen. This is of the same shape as those already described, but made up without notched holes on the fronts or sleeves, and with no flaps at the waist. The cuffs are of the usual coat style, with two or three buttons.

DINNER OR DRESS JACKETS

These are of two main varieties, the roll or shawl collar, and the pointed lapel. There is also a third kind, which is cut on the pigeon-breasted style, forming a companion to the clerical dress coat; but this is not very popular. With the roll collar the roll is faced with silk, which goes all round the back of neck; in the peaked style the silk only covers the lapel, so that the collar is covered with cloth. With both the silk cassock vest is much in evidence; and this adds to the dressy effect.

MORNING DRESS

For formal morning dress the single-breasted frock coat is the usual garment, although the D.B. frock is preferred by some. This is usually made with a stand collar, yet some clergymen prefer the turn-down (or Prussian) style. The cuff for Bishops is made about 4" deep, with three (30-line) buttons, and cords placed on the sleeves. For the other clergy, the usual two or three-button cuff is adopted; occasionally a plain cuff is worn.

With this coat Bishops wear an apron and sash, walking breeches; whole-tongue gaiters and a silk hat: other clerics wear the clerical vest and trousers, with silk or black soft felt hat. Further notes on the clerical frock coat will be given with the draft of that garment.

FOR MORNING WEAR

In the study and for informal wear, the ordinary lounge coat is the most popular, but the jacket with a stand collar has always been considered the clerical lounge. Alternatives are the D.B. reefer and a jacket with a Prussian collar. For holiday, recreation, or country wear, a flannel lounge suit; Norfolk suit, in soft black serge or durable tweed; alpaca jacket, blazer, etc., are worn.

CHAPLAIN'S SERVICE DRESS

The official regulations for service dress for Chaplains are as follows:

Jacket.—Khaki barathea of the same colour as that issued to the men. Worn with a white collar and black clerical stock. Sleeves with plain pointed cuffs, 5½" deep at the point and 2¼" at the back. Shoulder-straps as for universal pattern greatcoat, of the same material as the garment, but edged with two broad stripes of black cloth showing half an inch of serge material between, sewn on to the shoulder at base and fastened at the top by a small button; the top of the strap is triangular. Badges of rank in black metal on the shoulder strap.

Buttons.—Black metal, special pattern.

Collar Badges.—As for cap badge, but smaller and in black metal.

CLERICAL FROCK COAT

Diagram 1

THE neck is a very important feature of this coat, and care must be exercised to avoid getting it too large. A careful measurement of the neck of a good-fitting coat is the best guide; but as a rule the neck, when finished, measures $2\frac{1}{2}$ " more than half the size of the linen collar, from the back-seam to the front edge of the button-hole side.

The top button must come exactly in the centre, which necessitates the eye of the hole coming on the chest line, and also the button. The usual opening between the ends of the collar is 3"; but taste differs, so that any width from 2" to $3\frac{1}{2}$ " may be ordered. The usual depth of a collar is $1\frac{1}{4}$ " to $1\frac{1}{2}$ "; but Roman Catholics usually have a slightly deeper collar than the clergy of the Church of England, and one that is looser on the top edge and more after the style of a military collar.

The Roman Catholic clergy generally wear their frock-coats buttoned to the waist, which requires more room at chest and waist and a rather closer neck; Church of England and Non-conformist parsons usually fasten the top button only.

There are six buttons up the front, the bottom one being placed in the waist-seam. As the left forepart is cut somewhat narrower than usual to ensure getting the eye of the hole on the breast line, an extra button stand is allowed on the right side.

The length of skirt must be sufficient to cover the apron (for those who wear one); otherwise the length may be about 40" for a 5' 8" figure.

MEASURES: 36" chest; 32" waist; 9" depth of scye; $16\frac{1}{2}$ " natural waist; 18" fashion waist; 40" full length; 13" front shoulder; $17\frac{3}{4}$ " over-shoulder; 8" across-chest; 7" across-back; $15\frac{1}{2}$ " collar.

Scale is $\frac{1}{3}$ Chest plus 6"—18".

INSTRUCTIONS FOR DRAFTING

Draw line 0, 4.

1 from 0 = depth of scye

2 from 0 = natural waist

3 from 0 = fashion waist

4 from 0 is the full length

5 from 1 = $\frac{1}{3}$ of over-shoulder plus $\frac{1}{2}$ ".

6 from 5 = $2\frac{1}{4}$ ".

7 = 1" from 2.

Draw back-seam from 0 through 7 to 8

9 = $\frac{1}{3}$ of neck plus $\frac{1}{2}$ " from 0

10 = $\frac{1}{4}$ " up from 9

Draw back neck from 10 to 0

11 from the back-seam is across-back measure plus $\frac{1}{2}$ " for seams

Square up and down from 11 to 12 and 13.

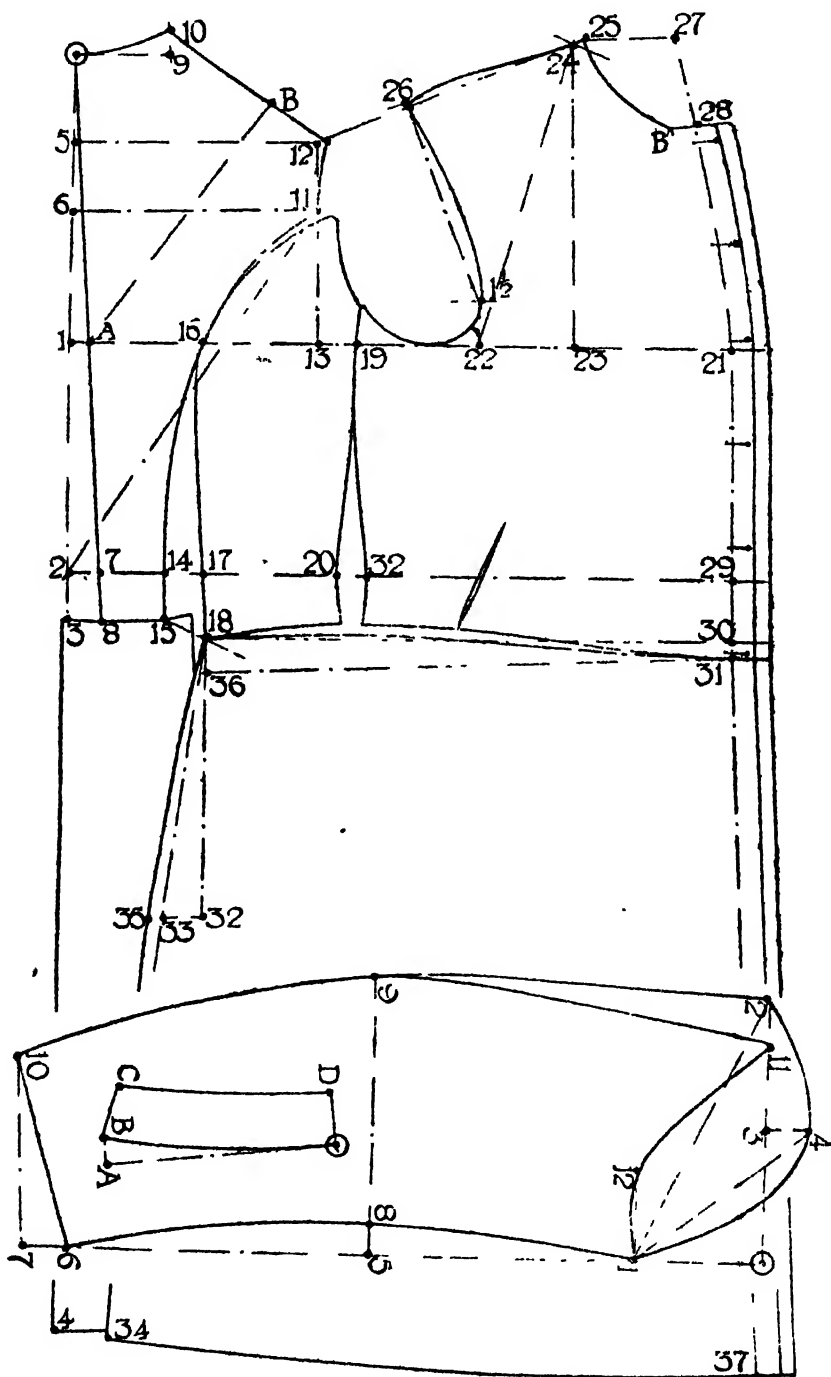


DIAGRAM 1.

Spring out $\frac{3}{4}$ " from 12 and draw back shoulder-seam.

Rule a line from 11 to 2.

Hollow at 16 about $\frac{3}{4}$ ".

14 = $\frac{1}{2}$ scale from 7.

15 is obtained by drawing side-seam from 11 through 16 and 14.

17 = $1\frac{1}{2}$ " from 14.

18 is fixed by using 11 as a pivot and sweeping from 15.

19 = $1\frac{1}{4}$ " from 13.

20 from 17 = $\frac{3}{4}$ " less than 16 to 19.

Square a line from 18 to the front at 30. Make bottom of sidebody $\frac{1}{8}$ " above this line.

21 = $\frac{1}{2}$ chest plus $2\frac{1}{2}$ " from A.

22 is the across-chest measure from 21.

23 = $\frac{1}{2}$ scale from 22.

Square a line up from 23.

24 is the front shoulder measure, less back neck, swept from 22 and cutting the line squared up from 23.

25 from 24 = $\frac{1}{2}$ ", for the style of coat.

26 is obtained by sweeping the over-shoulder measure from 22, less the distance from A to B on back.

25 to 26 $\frac{1}{4}$ " less than the length of back shoulder seam.

Drop shoulder point $\frac{3}{4}$ " below 26

Square up $1\frac{1}{2}$ " from 22.

Rule a line from 26 to $1\frac{1}{2}$ and hollow $\frac{1}{2}$ ".

27 from 25 $\frac{1}{2}$ of neck plus $\frac{1}{2}$ ".

Connect 27 with 21.

28 = $\frac{1}{2}$ neck from 27.

29 and 30 are found by squaring a line from 21, for a normal figure.

31 = $\frac{3}{4}$ " down from 30.

32 = 1" from 20.

Add $\frac{3}{4}$ " down front for hole side and $1\frac{1}{4}$ " for button side

Square a line down from 18.

32 = 9" from 18.

33 = $1\frac{1}{4}$ " from 32.

34 is obtained by drawing a line from 18 through 33 to the bottom.

34 from 18 = $\frac{1}{2}$ " more than 3 to 4.

35 is found by adding $\frac{1}{2}$ " of round beyond 33.

36 = $1\frac{1}{4}$ " below 18.

Rule a line from 36 to 31.

37 is obtained by squaring from 31 by line drawn from 36.

37 from 31 = $\frac{1}{2}$ " more than 18 to 34.

A small cut may be taken out of forepart, as shown.

THE SLEEVE

To produce the sleeve, square lines from 0.

1 from 0 is the same distance as 13 to 11 on back.

2 from 1 is the distance from 11 to 12 plus the distance from the shoulder end, just below 26, in a straight line to forearm pitch.

3 is midway between 0 and 2.

4 = $1\frac{1}{2}$ " above 3.

5 = $8\frac{1}{2}$ " from 1.

6 = 18" from 1.

7 = $1\frac{1}{2}$ " from 6.

8 = 1" from 5.

9 from 8 = $\frac{1}{2}$ scale plus 2".

10 from 6 = $\frac{1}{2}$ scale plus $\frac{1}{4}$ ".

11 from 1 is the distance between the pitches at the underpart of scye.

12 from 1 = 3".

THE COLLAR

Draw line O-A

A from O = $\frac{1}{2}$ " less than 0 to 10 plus 25 to B.

B from A = .".

C from B = $1\frac{1}{4}$ ".

D from C = $1\frac{1}{2}$ ".

CASSOCKS

THE cassock has been, for a long time, an article of dress for the clergy of various denominations. When the Bishops and Clergy met during the reign of James I to formulate various Ecclesiastical Canons, it was enjoined on clerics. It is presupposed by the Rubric whenever the surplice is required.

The name "cassock" was given to a long outer garment worn by soldiers, and later by University men: in due course it became a clerical garment.

There is considerable variety in the cassocks worn by the clergy of the different Churches, and those associated with them, such as choristers and vergers.

They are made in single- and double-breasted styles, the former being known as the Ripon and the latter as the Sarum cassocks. For the clergy they are made fuller and wider than for choristers, and have pleats at the back and sides. The buttons up the S.B. front are spaced closely together, and usually number 38 or 40 or even more, according to the length. Some people imagine that 39 is the correct number and that this has something to do with the Thirty-nine Articles of Religion; but such a notion is wrong. They are arranged with every other button to fasten below the waist; so that alternate holes and buttons are put on the buttonhole side. The D.B. cassocks fasten on the shoulder with one button, and are held in position by a cincture or belt round the waist.

A ticket pocket may be placed in the front, with jetting; the body is usually lined to the waist. The materials from which cassocks are made are serge, Russel cord, Persian cord, or alpaca, and sometimes rich ribbed silk. The colour varies with the rank:

Ordinary Clergy	.	Black
Bishops	.	Violet
Cardinals	.	Scarlet
The Pope	.	White, with a long train behind

Cassocks are occasionally made without sleeves: others are cut from the waist downwards, are known as cassock skirts, and tied round the waist. In the latter case they are worn in conjunction with a black coat, which takes the place of the body part. This enables the weight to be reduced for travelling, etc., and when a surplice is worn they have the usual appearance of a cassock.

They are made to reach to the ankles, about 4" from the ground; another guide is to deduct 10" from the total height. Slits are left at the top of the pleats to allow the wearer to get to his trouser pockets; sometimes pockets are inserted, but this is a matter of taste. The back pleat is invariably made up as a box pleat; but the side pleats may be made up in the box style, or as side pleats folding towards the back.

Soulane is merely the French term for cassock, and may with propriety be used for any style; but it has become associated with the cassock cut with a sidebody.

THE ROMAN CASSOCK

The priests of the Roman Church wear a distinctive cassock. The body part is the usual single-breasted style, cut, if anything, rather fuller in the skirt. A short cape or tippet is worn, and oversleeves to within an inch or so of the elbow. Sometimes deep gauntlet cuffs are added to the ordinary sleeves. The oversleeve has six small buttons sewn on, the bottom two or three showing below the cape.

PRESBYTERIAN CASSOCKS

The cassock worn by Presbyterian ministers is very much like a Bishop's apron. The side-seam is brought fairly well under the arm, and a moderate amount of spring is provided for the lower part of back and forepart. These short cassocks are finished with D.B. fronts. They are made from the same materials as other cassocks, and but for this are similar to the regulation silk cassock worn at the King's Court by Bishops, Deans, and Archdeacons of the Anglican Church.

CHORISTERS' CASSOCKS

These are generally made up as cheaply as possible. They are cut with less width at the bottom, the side pleats often being omitted; but enough material must be allowed in the skirt for ease when walking.

The buttons are spaced more widely, say 5" apart; the neck is finished with a stand collar, and the length reaches to the feet. The body and sleeves are lined, while the garment itself is made from black serge or Russel cord.

Slip cassocks are sometimes used for choristers, both men and boys. Having no sleeves, they are cheaper by about one-third. Skirt cassocks cost only about one-half of the ordinary type; and where expense is a consideration these are ordered.

The skirt cassock allows choristers to present a uniform appearance with a high-neck surplice, but with a low-neck surplice the slip cassock is better.

S.B. CASSOCK

Diagram 2

MEASURES: 36" chest; 32" waist; 9" depth of scye; 17" natural waist; length to within 4" of ground; 13" front-shoulder; 17 $\frac{3}{4}$ " over-shoulder; 8" across-chest; 7" across-back.

Scale is $\frac{1}{2}$ Chest—18".

To draft, draw line o, 4.
 1 from o depth of scye.
 2 from o waist length.
 3 is 2" down from waist.
 4 is full length from o.
 5 = $\frac{1}{2}$ of over-shoulder plus $\frac{1}{2}$ " from 1
 6 = 2 $\frac{1}{4}$ " down from 5.
 Square lines from these points.
 7 = $\frac{1}{2}$ " in at waist.
 8 = 1" out from 4.
 Draw back-seam from o through 7 to 8
 9 = $\frac{1}{2}$ scale from o, or $\frac{1}{2}$ of linen collar plus $\frac{1}{2}$ ".
 10 = $\frac{3}{4}$ " up from 9
 Draw back neck from 10 to o.
 11 is across-back plus $\frac{1}{2}$ " from 6.
 Square up and down from 11
 Spring out $\frac{3}{8}$ " beyond 12 and draw shoulder-seam.
 A = 1 $\frac{1}{4}$ " up from 13
 14 = 1 $\frac{1}{2}$ " from 7.
 15 = $\frac{1}{2}$ of scale plus 1" from 7
 Rest the square against line 14, 15, and draw to 16
 Add pleats as shown.
 17 = $\frac{1}{2}$ chest plus 2 $\frac{1}{2}$ " from 1.
 18 is the across-chest measure from 17.
 19 = $\frac{1}{2}$ scale from 18.
 Square up 1 $\frac{1}{4}$ " from 18.
 20 is obtained by sweeping the front shoulder measure, less back neck, from 18, and cutting line squared up from 19.
 21 = $\frac{1}{4}$ " forward from 20.
 22 is obtained by sweeping the over-shoulder measure, less the distance from 1 to C on back, from 18.
 21 to 22 is a shade less than the shoulder-seam of back.
 Rule a line from 22 to 1 $\frac{1}{2}$ and hollow scye $\frac{1}{2}$ ".
 23 from 21 = $\frac{1}{2}$ scale or $\frac{1}{2}$ of linen collar size plus $\frac{1}{4}$ ".
 Connect 23 with 17.

4 from 23 = $\frac{1}{2}$ scale or $\frac{1}{2}$ of linen collar size plus $\frac{1}{4}$ "
 25 is found by squaring down from 1/
 26 = $\frac{1}{4}$ " from 25
 Rule a line from 17 through 26 to 27
 Take out $\frac{3}{8}$ " between back and forepart.
 28 = 6 from 15
 29 = 1 $\frac{1}{2}$ " from 28
 Rest square against line 15, 29, and draw to 30
 Add pleat
 B = 1" from 24.

THE SLEEVE SECTION B

To produce the sleeve, square lines from o
 1 from o is the same distance as 13 to 11 on back
 2 from 1 is the distance from 11 to 12 plus the distance from shoulder end, just below 22, in a straight line to forearm pitch
 3 is midway between o and 2.
 4 = 1 $\frac{1}{2}$ " up from 3
 5 = 8 $\frac{1}{2}$ " from 1.
 6 = 18" from 1
 7 = 1 $\frac{1}{2}$ " from 6.
 Square from 1, 5, and 7.
 8 is hollowed 1" from 5
 9 from 8 = $\frac{1}{2}$ scale plus 2".
 10 from 6 = $\frac{1}{2}$ scale plus $\frac{1}{4}$ ".
 11 from 1 is the distance between the pitches at under part of scye.
 12 from 1 = 3".

THE OVER SLEEVE. SECTION C

Section C presents the over sleeve which is worn by the Roman clergy. It can readily be cut from an ordinary sleeve pattern. There is this change, however: 3 to 4 is cut on the double, and the forearm is hooked in 1" from 1 to 2. Length, about 1" from elbow.

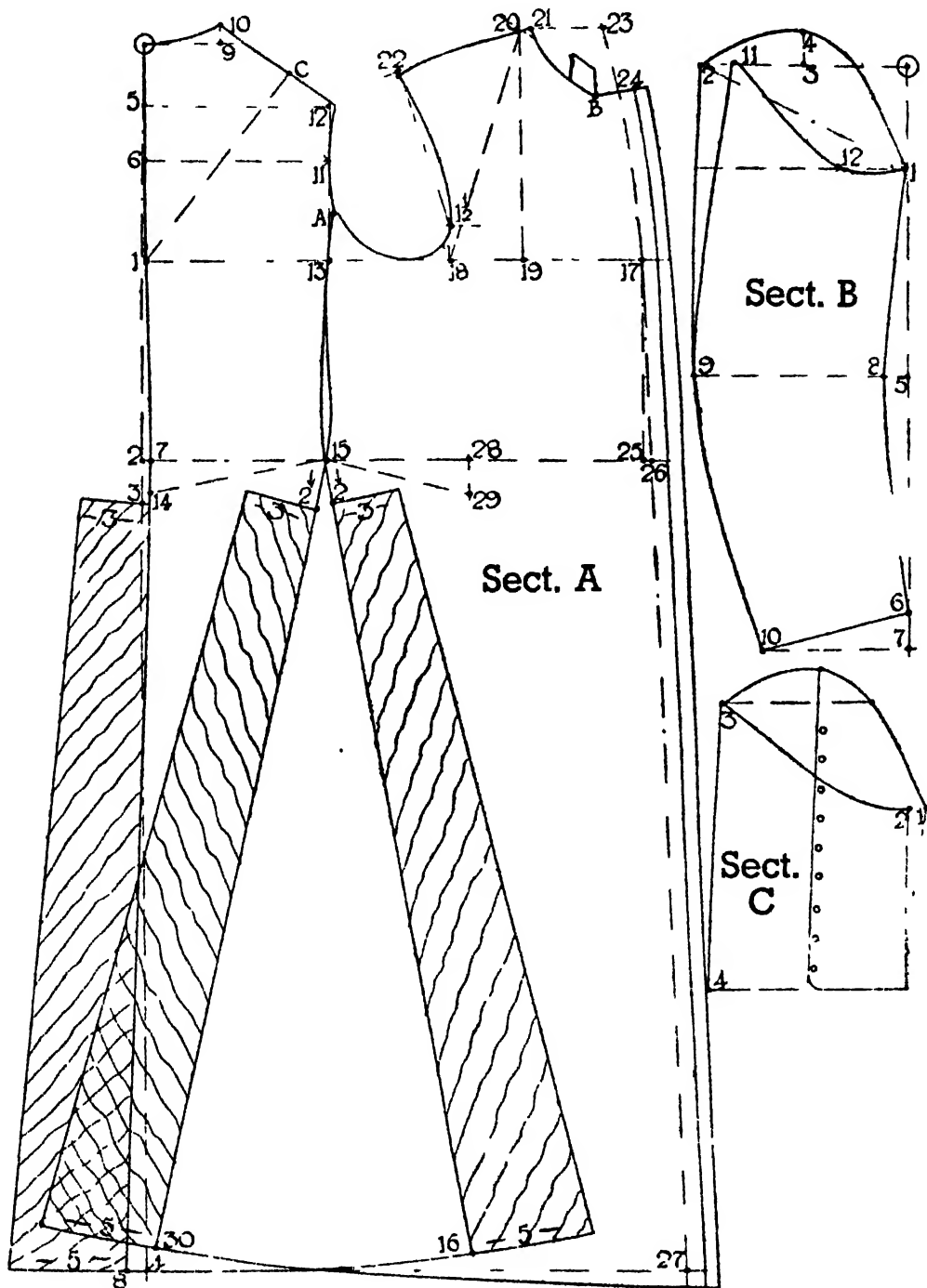


DIAGRAM 2.

D.B. CASSOCK

Diagram 3

INSTRUCTIONS FOR DRAFTING

SECTION A

This sectional draft shows how to produce the front of a D.B. cassock; in other respects it is the same as the single-breasted type.

C from B = $\frac{1}{2}$ ".

Rule a line from A through C to bottom, then draw a line from C through A to D.

D from A is front-shoulder measure, less back neck, and plus $\frac{1}{2}$ ".

Sweep in to E.

E from D = $\frac{1}{2}$ linen collar plus $\frac{1}{2}$ ".

F from D is the same amount.

G from D = $\frac{1}{2}$ linen collar plus 1".

THE ROMAN CAPE. SECTION B

Place back and forepart shoulders together as A, B.

C is the length at back, about 14" from the nape

D is the end of collar.

Draw D to E parallel with front

E is the same distance below chest line as C is at back.

If required a seam may be put in over the shoulder, to produce a narrower cape, the size being reduced as at F and G.

The seam is placed 1" forward from A, B.

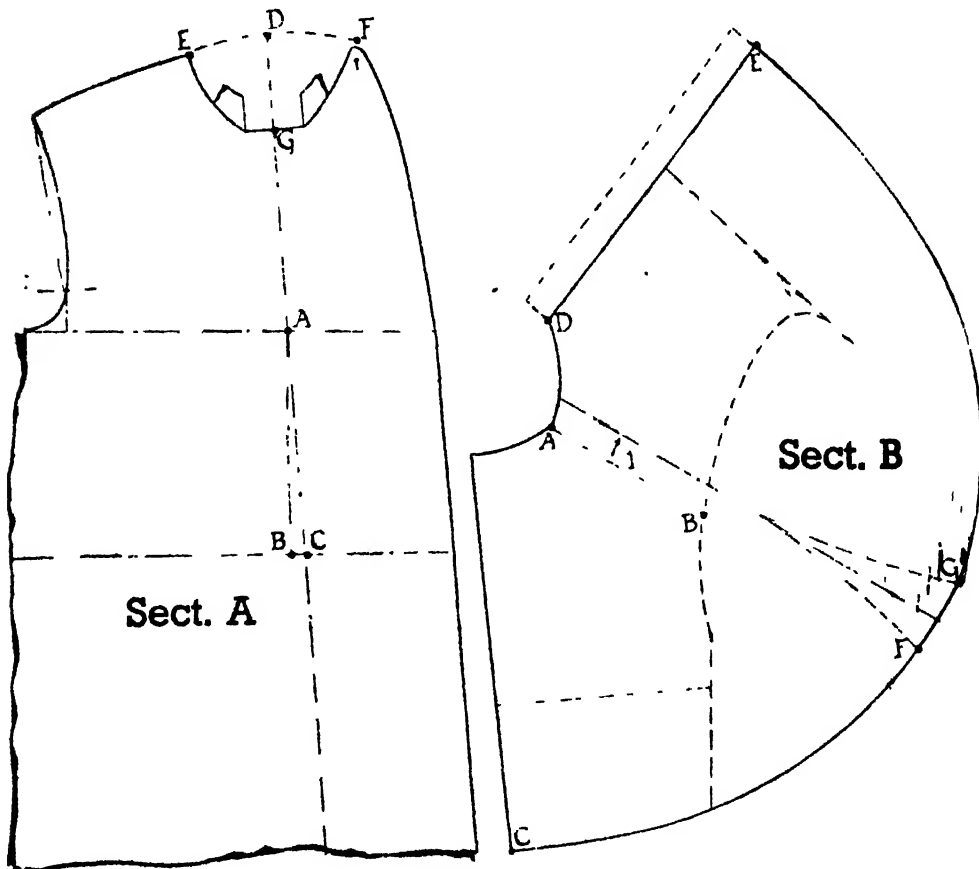


DIAGRAM 3

THE CASSOCK WITH A SIDE-BODY

Diagram 4

INSTRUCTIONS FOR DRAFTING

Draw line from o down
 The various points are as figures given,
 that is $2\frac{1}{2}$ ", 5", 9", and 17" below
 o.
 19 is 2" below 17--the point at which
 the pleat starts
 For back seam mark in $\frac{1}{2}$ " from 17
 The width of back at waist is 3"
 1" is taken out between back and

sidebody and $\frac{1}{2}$ " between sidebody
 and forepart
 To get the run of skirt section of fore-
 part, come down at front 2" below
 line squared from A
 Rule a line from 2 to C
 Rest square against line 2, C and rule
 to point 9, 9"
 Mark out from 9 to 1 1" and draw from
 C through 1

FRENCH CASSOCK

Diagram 5

This differs little from the ordinary cassock, except at front and neck. There is an open front, with a roll collar reaching to within 2" of the crease row, in place of the usual stand collar.

The fronts fasten with a fly and six buttons. The sleeve is plain.

SLIP CASSOCK AND CASSOCK SKIRT

Diagram 6

The slip cassock for choristers, etc., is cut with less fullness than usual. There are no sleeves and no collar; and the neck is filled in $\frac{1}{2}$ " as shown, and $\frac{1}{2}$ " taken away all round the scye.

The cassock skirt is obtained by cutting off at the waist-line.

PRESBYTERIAN CASSOCK

Diagram 7

Little need be added here to the note already made on the Presbyterian cassock, except that strings are added at the waist behind. The quantities are marked in plain figures and the position of pockets is clearly indicated.

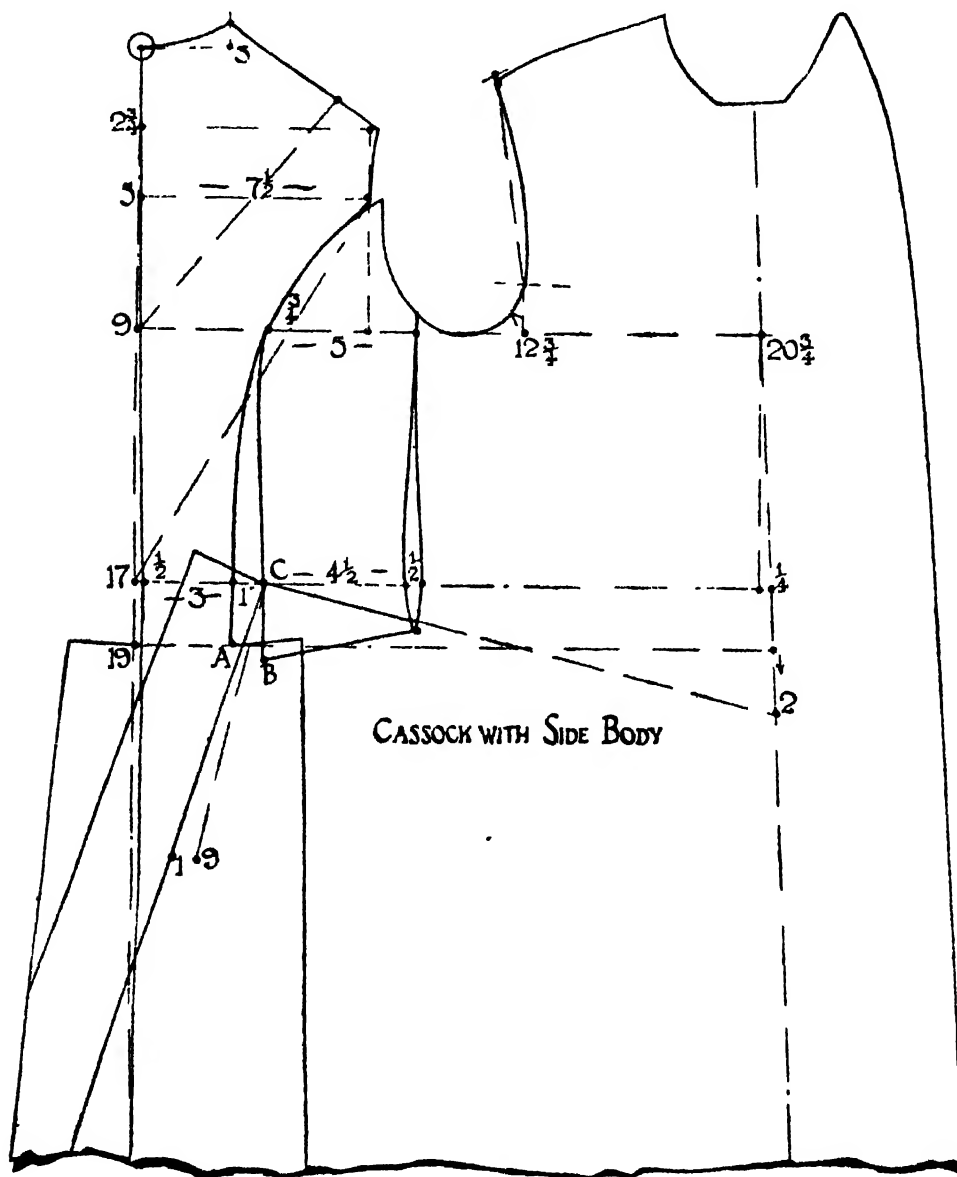


DIAGRAM 4

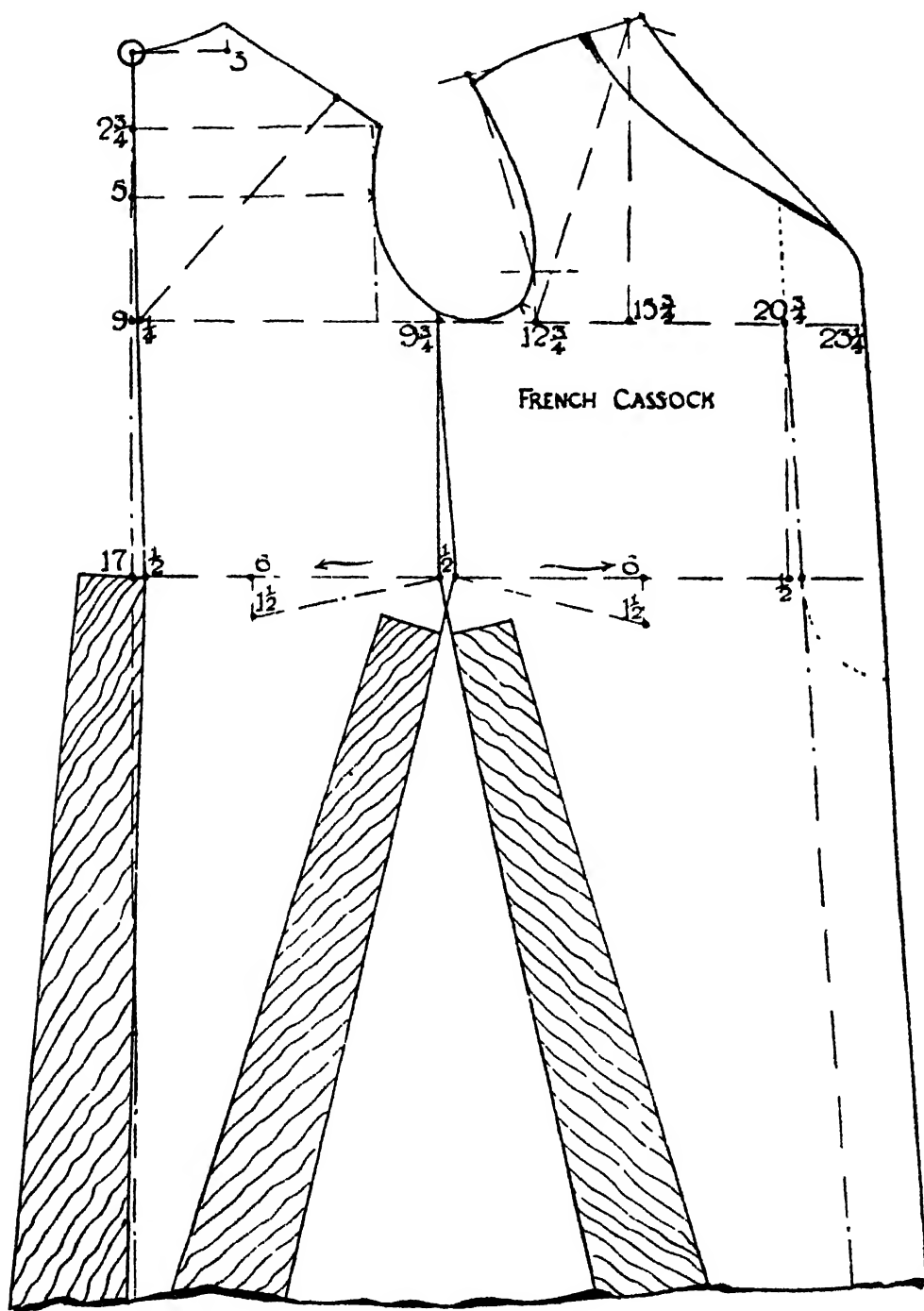


DIAGRAM 5.

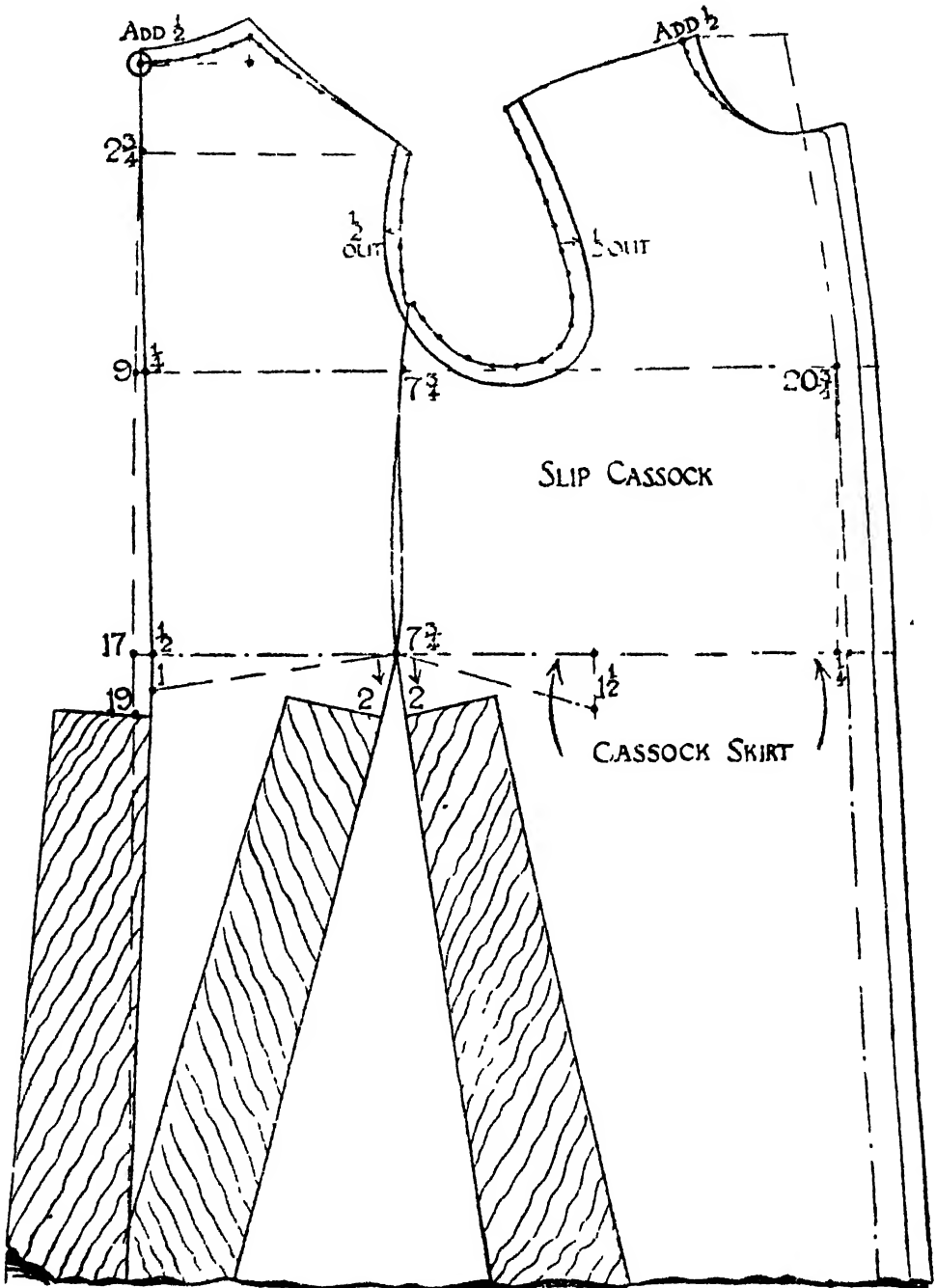


DIAGRAM 6

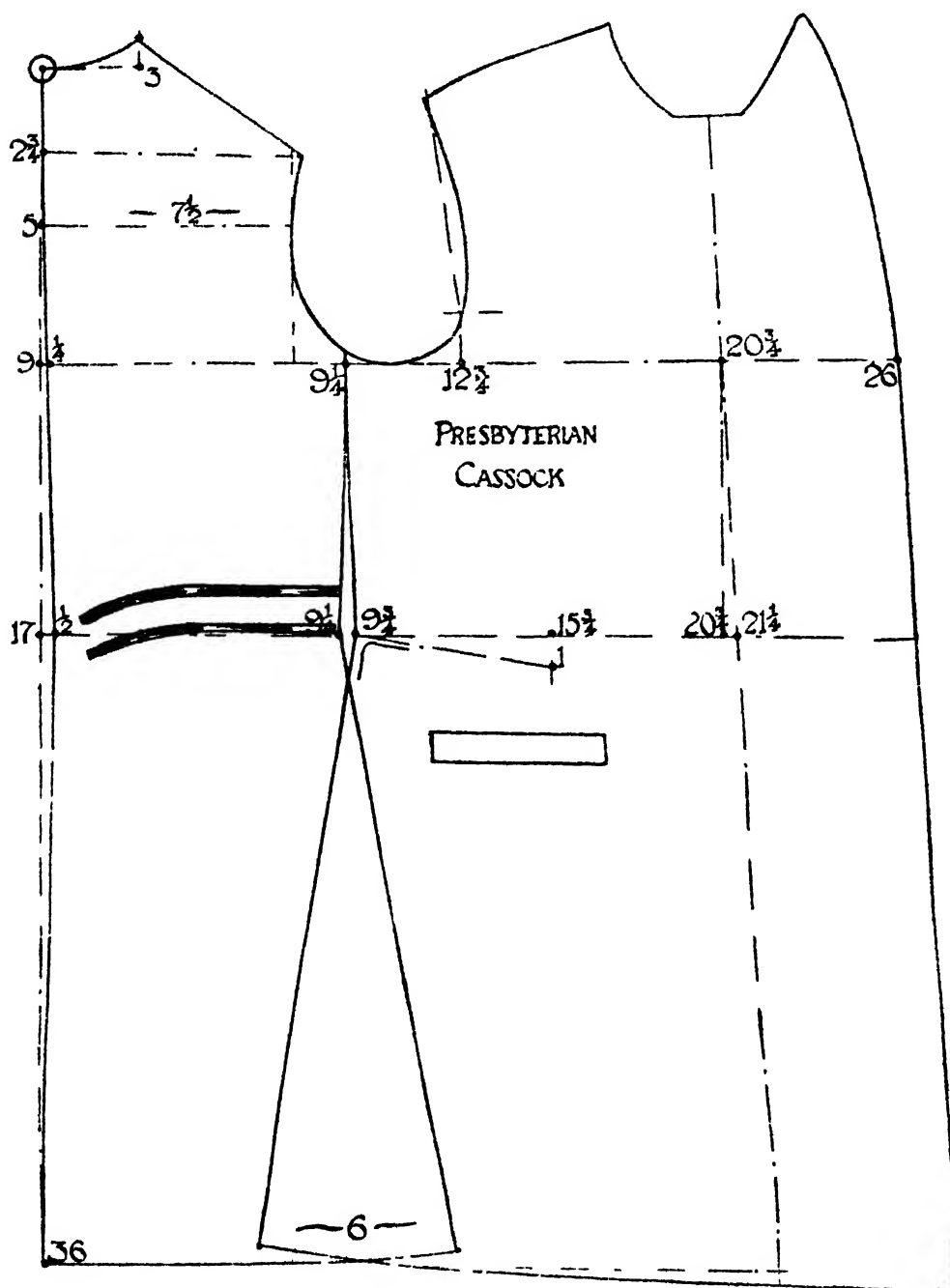


DIAGRAM 7

STANDARD CLERICAL WAISTCOAT

Diagram 8

THIS waistcoat, which is cut in single-breasted style, has a stand collar and four welted pockets. It may be worn with a frock-coat or with a lounge jacket. The latter garment is most frequently adopted by clergymen at the present time.

MEASURES: $16\frac{3}{4}$ " *to waist*; 25" *front length*; 36" *chest*; 33" *waist*; 15" *linen collar size*.

Scale is $\frac{1}{2}$ Chest plus 6"—18".

INSTRUCTIONS FOR DRAFTING

Square lines from 0.

1 from 0 = $\frac{1}{2}$ scale.

2 from 0 = waist length.

3 from 0 = $\frac{1}{4}$ distance between 0 and 1

Square out from all the above points

4 from 2 = $\frac{1}{4}$ ", 5 from 4 = $1\frac{1}{4}$ " and is slightly "sprung" out from the level of 4.

6 from 0 = $\frac{1}{4}$ scale plus $\frac{3}{8}$ "; 7 from 6 = 1"

Shape the back neck from 7 to 0.

8 from 1 = $\frac{1}{4}$ scale; 9 from 8 = $1\frac{1}{4}$ "

Square up from 9 to locate 10 and 11

11 from 10 = $\frac{1}{4}$ ", draw the back shoulder-seam from 11 to 7, as shown

12 from 8 = $\frac{1}{4}$ scale; 13 from 12 = $1\frac{1}{4}$ "

14 from 13 = $\frac{1}{4}$ scale plus $\frac{1}{4}$ ".

15 from 1 = $\frac{1}{4}$ chest measure

16 from 15 = $1\frac{1}{4}$ ", 17 from 16 = 1"

Square up from 14 to 18, the distance is $\frac{1}{4}$ scale less $\frac{1}{4}$ ".

Draw a line from 18 to 10

On this line make 19 from 18 the same as from 7 to 11 on the back, less $\frac{1}{4}$ "

20 from 19 = $\frac{1}{2}$ "; 21 from 13 = $1\frac{1}{4}$ ", 22 from 21 = $\frac{3}{4}$ ".

Draw a line from 20 to 22 and locate 23 half-way along this line

24 from 12 = $\frac{1}{4}$ " and is $\frac{1}{4}$ " below the chest line.

W from 10 = $2\frac{1}{4}$ ".

Shape the armhole from 20 through 22 (hollowing $\frac{1}{4}$ " at 23) and 13 to 24; and from 11 to 24, hollowing $\frac{1}{4}$ " at W.

Square down from 16 to 25 and from 24 to B.

A from 4 = $\frac{1}{4}$ ", measure from A to 26, $\frac{1}{2}$ waist measure plus $1\frac{1}{2}$ ".

The amount registered between 25 and 26 will be taken out at the side seams at point B

27 from B = $\frac{1}{4}$ ", 28 from 27 = $2\frac{1}{4}$ "

Shape the back side-seam from 24 through 27 to 28, as shown

29 from 27 is the same as the amount between 25 and 26

30 from 29 = $2\frac{1}{4}$ ".

Shape the forepart side seam from 24 through 29 to 30.

31 from 18 = $\frac{1}{4}$ collar size

32 is located by applying $\frac{1}{2}$ collar size plus $1\frac{1}{4}$ "—round the neck section from 0 to 7 and 18 to 32

33 from 32 = $1\frac{1}{4}$ " for the position of the stand

34 from 18 is the full length, less the width of back neck, plus 1" for seams and making up

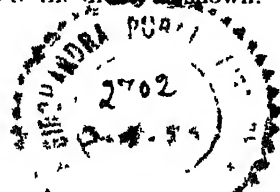
35 from 34 = $\frac{1}{4}$ " Shape the front and bottom edges, as shown

M from 1 = $\frac{1}{4}$ " less than half the distance between 1 and 9, square down to N. Mark out a dart, suppressing $\frac{1}{4}$ " between R and S, leaving $\frac{1}{4}$ " gap at N

If back straps are preferred, they may be inserted as shown by the dash lines.

A front dart may be taken out in certain cases, if desired, as indicated by the dash line from P on the forepart.

Complete the draft as shown.



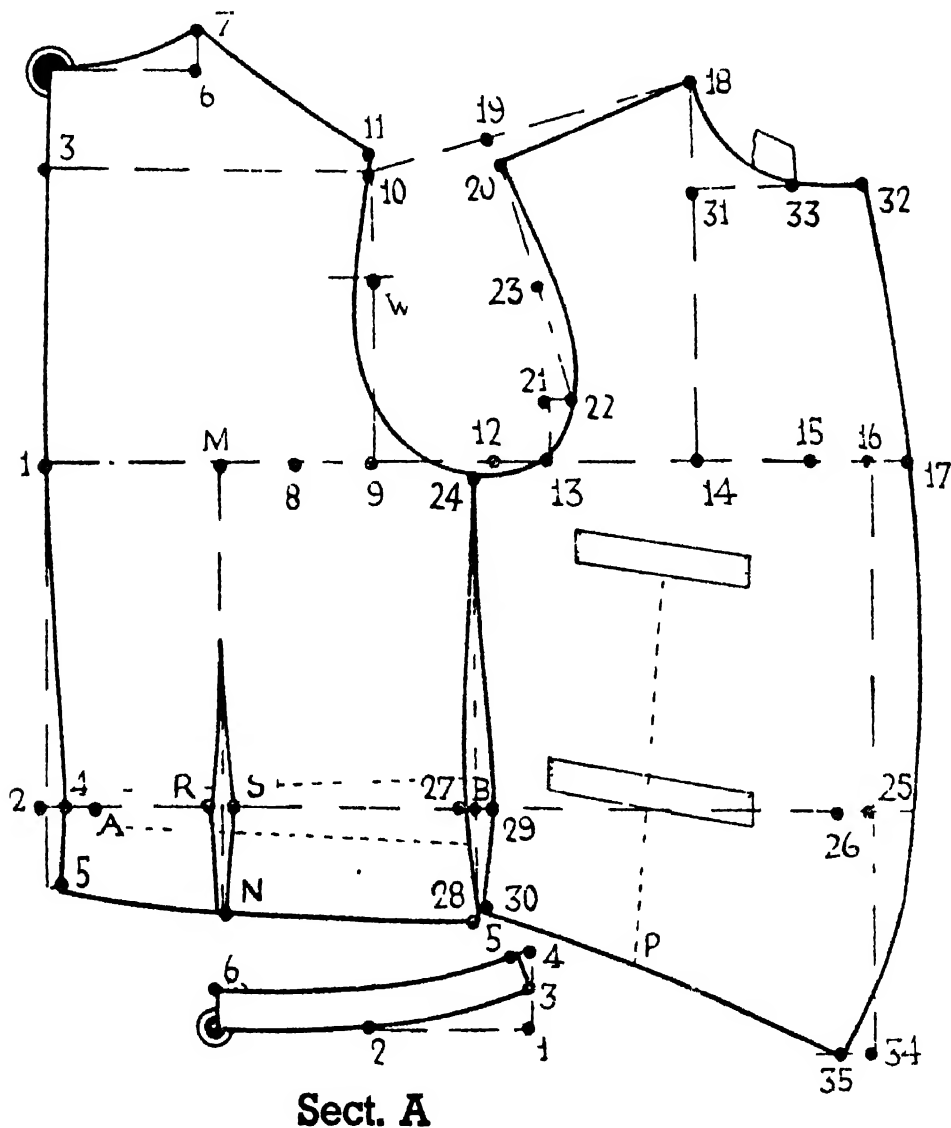


DIAGRAM 8

THE COLLAR SECTION A

This draft is arranged net, with no allowance for seams - these must be calculated when drafting on the cloth
 Draw the line o r
 r from o is distance round the neck, less $\frac{1}{2}$ "

2 is located mid way between o and r
 3 from r $1\frac{1}{2}$ "
 4 from 3 $\frac{1}{2}$ ", 5 from 4 $\frac{1}{2}$ "
 6 from o $1\frac{1}{2}$ "

Shape the collar from o to 2 and 3, 3 to 5 and 5 to 6, as indicated

CHAPTER II

GENTLEMEN'S GARMENTS

COURT DRESS

By the late PERCIVAL THICKETT; revised by THE EDITOR

SPECIFICATION.—Gentlemen who do not wear uniform may wear either of the following dresses at Courts, Levees, and evening State parties:

VELVET COURT DRESS

Coat: Black silk velvet; stand collar; single-breasted. The fronts are cut small and cannot be buttoned. Plain gauntlet cuffs. Three-pointed flaps on the waist-seam; six buttons on the right forepart, and a similar number of notched holes on the left; two buttons at the waist behind, and two at the bottom of back skirt; pockets in the breast and in the tails. Body of the coat should be lined with white silk, and the skirts with black.

Buttons cut steel.

Waistcoat: White satin or black silk velvet; no collar; four buttons of small size to match the coat.

Breeches: Black silk velvet, with three small steel buttons, and steel buckles at the knees.

Hose: Black silk.

Shoes: Black patent leather, with cut steel buckles.

Hat: Black beaver or silk cocked hat, with a steel loop on a black silk cockade or rosette.

Sword: Cut steel hilt; black scabbard with steel mountings.

Sword-belt: Black silk web with black velvet frog.

White bow necktie, and white gloves.

DIPLOMATIC DRESS

Members of the different Foreign Legations and Embassies wear dress cut on similar lines, but it is usually made from black barathea. Tailors should consult their Diplomatic clients on the matter of decorations.

LEVEE DRESS COAT

Diagram 9

MEASURES: 36" chest; 32" waist; 16½" waist length; 38" full length; 7" half back.

Scale is $\frac{1}{3}$ Chest plus 6"—18".

INSTRUCTIONS FOR DRAFTING

BODYPART

Square lines from 0.
 1 from 0 - $\frac{1}{3}$ scale 0".
 2 from 0 - waist length 16½".
 3 from 2 - 1" for back opening
 4 from 0 - full length
 5 from 2 - 1½". square down to 6 and connect to 0
 7 from 0 - $\frac{1}{3}$ scale plus ¼"
 8 from 0 - ¾". connect to 0 for back neck.
 9 from 0 = $\frac{1}{3}$ the distance 0 to 1.
 10 from 9 = 2½": square out
 11 from the inside line at 10 = back width plus ½".
 12 and 13 are located by squaring up and down from 11.
 B from 12 - ½": connect to 8 for shoulder seam
 14 from 5 - $\frac{1}{3}$ scale square down to 15
 Connect points 11 and 2 by a straight line.
 Curve the blade seam from 11 through 16 which is 1" out from line 11 to 2
 17 from A - half the chest measure plus 1½".
 18 from A - $\frac{1}{3}$ half chest measure.
 19 from 18 = $\frac{1}{3}$ half chest plus 2".
 20 from 19 - $\frac{1}{3}$ scale square up.
 21 from 20 - $\frac{1}{3}$ scale plus 1".
 Draw through 21 from B and advance the neck point ¼" to 22
 23 from 22 - the width of back shoulder 8 to B less ½". drop the shoulder end a little below the line.
 24 from 19 = 1": connect to 23 and hollow scye ½".
 25 is squared down from 17.
 26 from 5 - $\frac{1}{3}$ waist plus 1".
 27 from 14 = $\frac{1}{3}$ the distance 26 to 25.
 Curve side-body from 16 through 27
 28 from 13 - 1½".
 29 from 28 = 1" for top of underarm-seam

30 from 27 - 16 to 28 less ¼".
 31 from 30 = $\frac{1}{3}$ the distance 26 to 25.
 Shape side-body seam as shown.
 Using point 11 as a pivot, sweep from 15 to 32
 Square out from 32 parallel with waist line
 Raise the side body ½" above the line from 32
 34 from 22 = $\frac{1}{3}$ scale less ½"
 Connect 34 and 17 by a straight line
 35 from 34 - $\frac{1}{3}$ scale. shape neck to 22.
 Shape the front edge from 35, giving ½" on the chest line at 36 and continuing through 25 down to 38
 37 is ½" below line 32: curve to 33 at the underarm-seam
 38 from 37 = 1½": run bottom of front parallel to line 33-37.
 39 from 38 - ¼ 37 to 32.
 Shape fore-end of dart as shown.
 40 is on line 33 to 37 and represents the end of the waist-seam.
 Take out ¼" between skirt and body-part below 33
 Locate 41 and 42 by squaring down from 32; 42 is ½" below line from 4.
 43 from 41 = 1½".
 44 from 42 = 2".
 Shape back skirt from 32 through 43 and 44.
 45 from 44 - 5": connect to 40 and give ¾" of round to skirt front
 The size of the flap is 7" by 3½" and is placed in the centre of the skirt.

COLLAR

Square lines from 0.
 1 from 0 - distance round neck from 0 to 8 and 22 to 35 less ¼".
 2 from 1 - 1½".
 3 from 0 - 1½".
 4 from 2 - ¾".

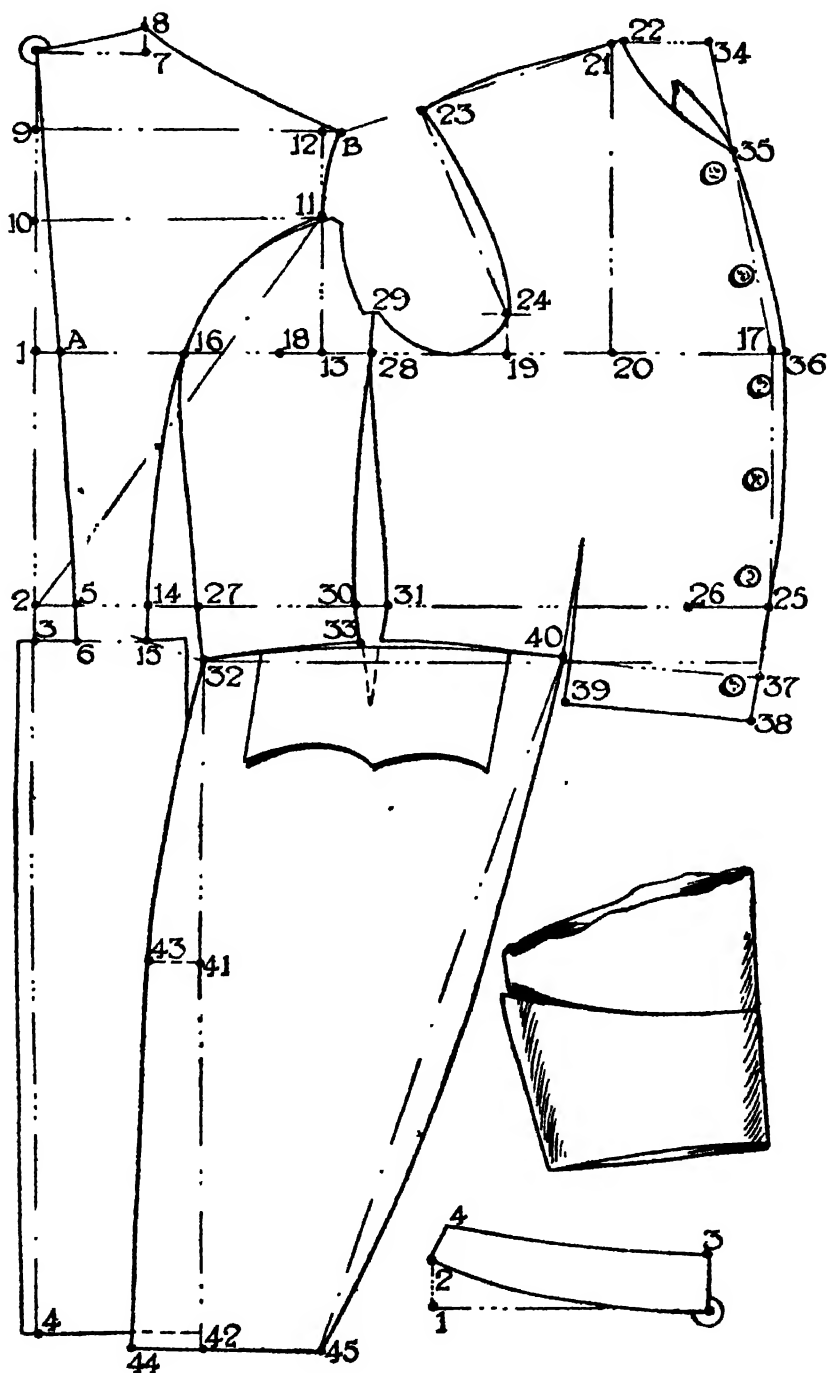


DIAGRAM 9.

CHAPTER III

GENTLEMEN'S GARMENTS

SCOTTISH DRESS

By ANDREW SCOTT NICOLL

TWEED KILT JACKET

Diagram 10

THIS garment is worn with the kilt as a day outfit, the kilt for this coat being usually of Hunting Tartan.

The jacket is generally made of a homespun cloth, such as Harris tweed or Shetland cloth, and, as a rule, blends with the tartan.

It is cut short, and should not be excessively close-fitting. The back is cut without a centre seam, and there are slits at the sides about 6" long.

The two pockets outside are fitted with pointed flaps; on the flaps there are three raised cords, with a button at the foot of each. The pockets may be under the flap, or else the top of the flap may form the pocket mouth. The latter is the best, as greater depth of pocket can be obtained. Pockets inside as desired.

The shoulder-straps are of the same cloth, sewn in at sleeve top and fastened with a button at collar end. This button should show just clear of collar. There are three buttons on the front.

This coat should not be too big on the front edge, and should be well cut away at the foot; at the same time, it should have a full appearance on the chest.

The sleeves are fitted with gauntlet cuffs $3\frac{1}{2}$ " deep at forearm and $6\frac{1}{2}$ " deep at hindarm. The back point should be loose from sleeve for about $1\frac{1}{2}$ " down.

The cuffs, like the flaps, have three raised cords on each, and a button at the top of each.

The buttons are usually of the staghorn type; sometimes of leather.

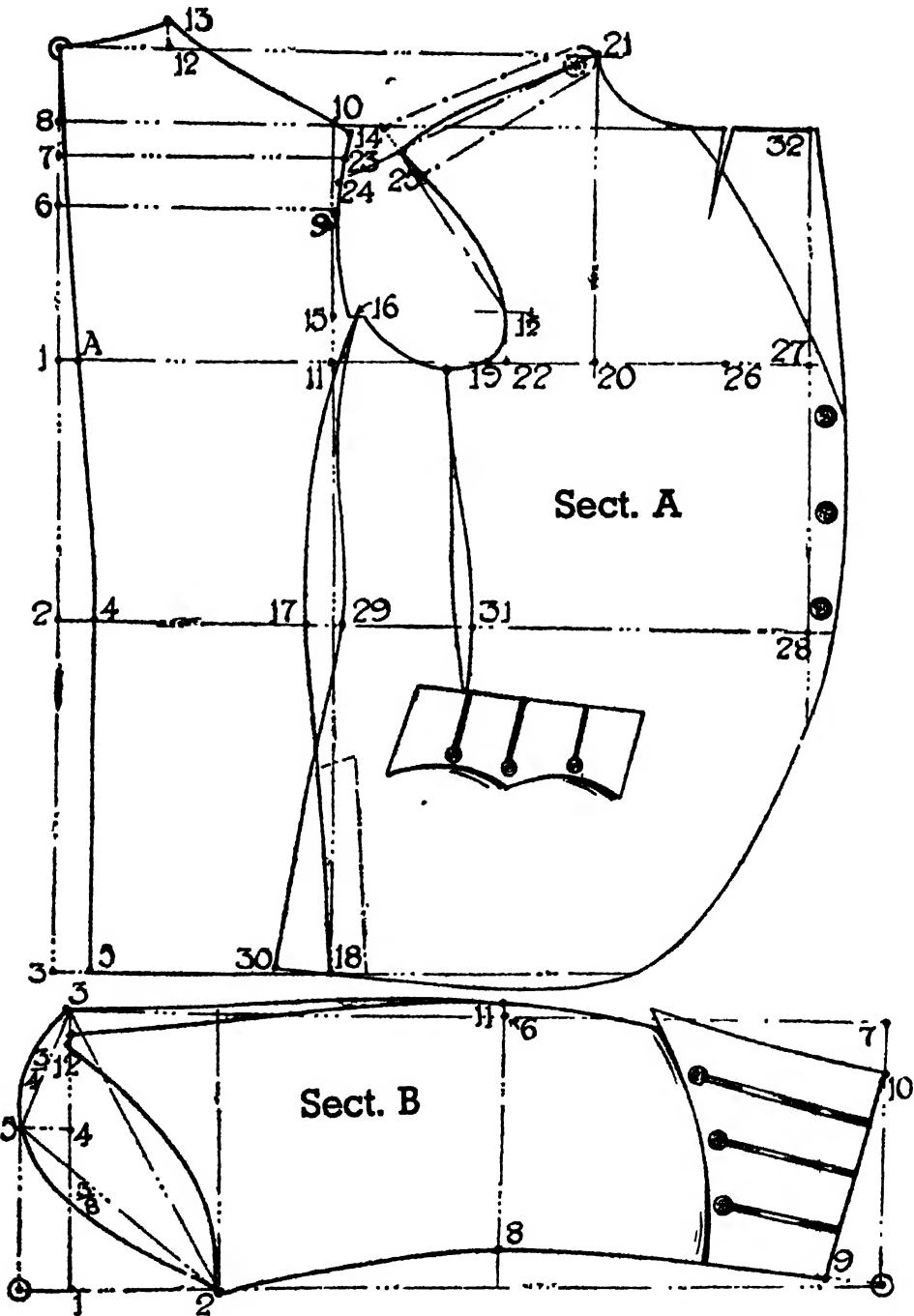


DIAGRAM 10.

The shoulder-seam is cut to come moderately high on the shoulder and is covered by the shoulder-strap.

MEASURES: 36" chest; 32" waist; 16½" waist length; 27" full length; 7" half back; 27" middle shoulder measure.

Scale is $\frac{2}{3}$ Shoulder—18".

INSTRUCTIONS FOR DRAFTING

BODYPART. SECTION A

Square lines from 0.
 1 from 0 = $\frac{1}{4}$ scale.
 2 from 0 = waist length, 16½".
 3 from 0 = full length, 27".
 4 from 2 = 1": join to 0.
 5 from 3 = 1": join to 4.
 6 is midway between 0 and 1: square out. 7 from 0 = $\frac{1}{4}$ scale: square out
 8 from 7 = 1".
 9 from the inner line at 6 = back width plus ½".
 10 and 11 are found by squaring from point 9.
 12 from 0 = $\frac{1}{4}$ scale.
 13 from 12 = ½": connect to 0 and draw through 10 for shoulder.
 14 from 10 = ½".
 15 from 11 = 1½".
 16 squared from 15 = ½" for top of side-seam: mark a seam on either side.
 17 from 4 = 6 to 9, less 1½".
 18 is found by squaring down from 11.
 Shape back part side-seam from 16 through 17 and on to 18.
 19 from 11 = ½ of $\frac{1}{4}$ chest.
 20 from 19 = $\frac{1}{4}$ scale.
 Square up.
 21 is on top line and is found by squaring up from 20.
 22 is ½" from 19: mark up 1½".
 23 is found by squaring across from 7.
 24 is 1" below 23: connect 24 and 21.
 25 from 21 = 13 to 14 back shoulder, less ½".
 Connect 25 to the point 1½" above 22 and hollow scye ½".
 26 from A = $\frac{1}{4}$ chest.
 27 from 26 = 2½".
 28 is located by squaring down from 27.
 29 from 28 = ½ waist plus 3", less the distance from 4 to 17.
 30 from 18 = 1½": shape side-seam as shown.

Take out under-arm cut of ½" as shown at 31.

32 is located where the lines from points 8 and 27 meet.

Curve the neck as shown from 21 to 32.

Add 1" on beyond centre line 27 and 28 and shape lapel.

The fronts are curved away from the second button and extend ½" below the bottom construction line.

THE SLEEVE. SECTION B

Square lines from 0.

1 from 0 = 1½": square across

2 from 1 = 9 to 11 of Section A.

3 from 2 = the amount from 9 to 14 and front pitch (at 22) to 25.

4 from 1 = half 1 to 3 plus ½": square up to 5.

Join 5 and 2 and give ¾" of round.

Square down from 3.

6 from 3 = length to elbow less back width: square across.

7 from 3 = full sleeve length: square across.

8 from line 00 = 1½": curve forearm from 2 through 8 to 0.

9 is 1½" from 0 for cuff forearm.

10 from 9 = 6½" cuff width.

11 from 6 = ½": curve hindarm-seam from 10.

12 for undersleeve is 1" from 3.

Shape from 12 to 2, but do not hollow out too much, as this garment is often used for shooting, golf, and fishing purposes.

NOTE: On the sleeve diagram ¾" of round is added from 5 to 3, and ½" from 5 to 2. These quantities should be reversed as given in text.

EVENING DRESS KILT JACKET

Diagram 11

THIS type of garment is often worn by youths as part of their evening dress. It is usually made of black or green material with vest of the same cloth.

It is cut on the same lines as the tweed jacket, but fits a little closer to the figure. It has a pointed lapel, with silk facings and cloth collar cover.

On the shoulders there may be straps of the same cloth or cords formed with twisted braid. On the flaps and cuffs there are three double rows of russia tracing braid; with a button at the bottom of each loop on the flaps and at the top on the cuffs. The buttons are usually silver or plated, with the family crest (if any).

This is cut exactly the same as the tweed jacket, except that it is cut to fit closer to the figure, particularly round waist and hips.

The kilt worn with this jacket is made of fine tartan and does not take up so much room.

The same remarks about under-arm sleeve apply to this coat, as it is largely used for dancing.

GENERAL CONSTRUCTION

SECTION A

Measures and scale given for Diagram 10 may be used for this draft, the points of which are numbered in the same way. As will be seen, the general construction of the garment is similar to that of the tweed jacket. Additional shapeliness is provided by suppressing a little more at 17-29 on the side-seam. The lapel is of the D.B. type, moderate in width and rolling to the centre button. Spacing of the buttons is considerably closer.

SECTION B

The sleeve is drafted by the same system as that shown in Section B of Diagram 10, there being very little difference in the style. The elbow is slightly closer, as seen at point 11. Design of the gauntlet cuff follows that of the tweed jacket.

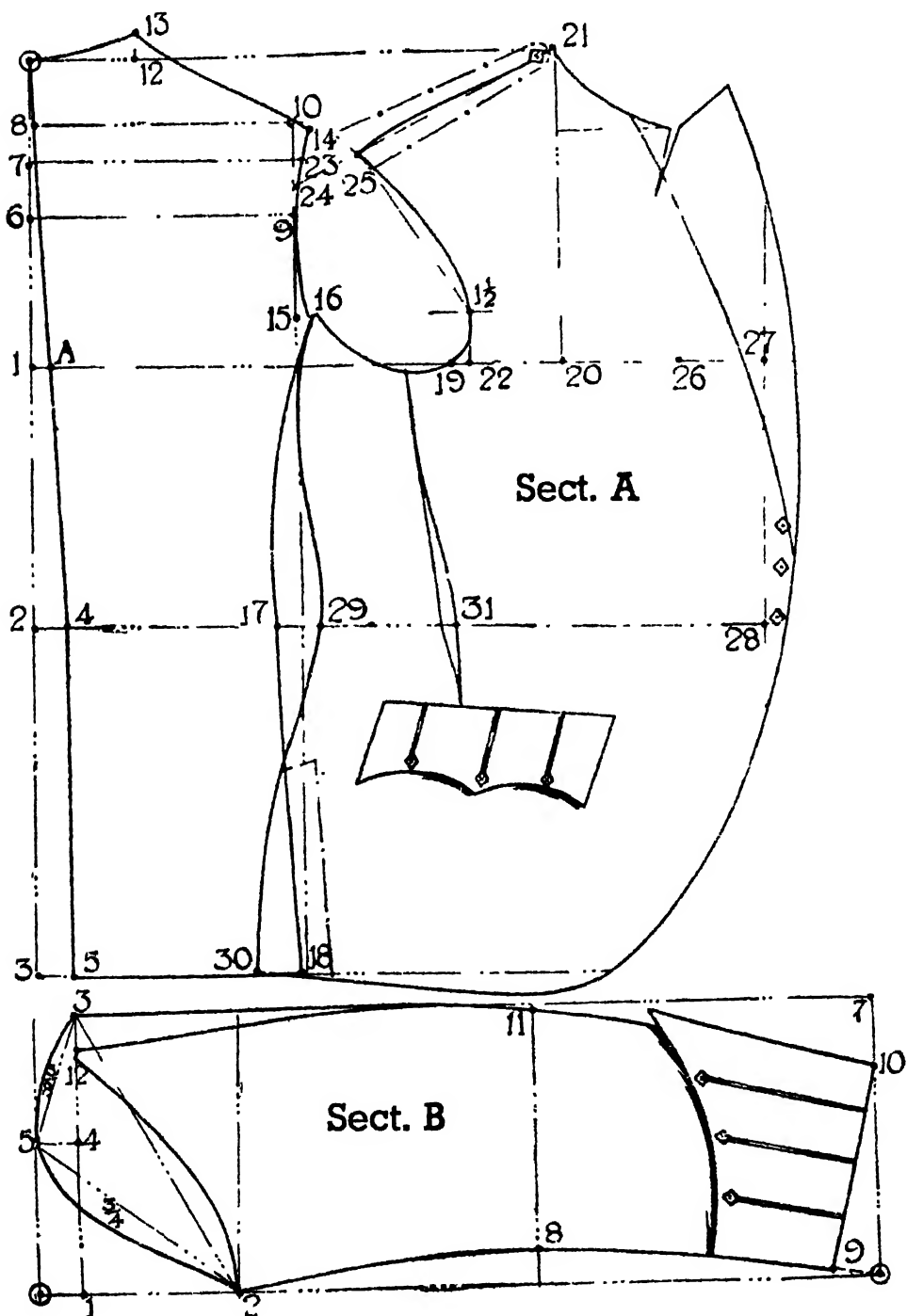


DIAGRAM 11.

EVENING DRESS DOUBLET

Diagram 12

THIS garment is worn as part of the Highland kit for evening dress, and is the most popular at the present time.

It is worn with the dress tartan kilt, and is made of black or green cloth, and sometimes of black velvet.

The vest is usually of the same cloth, although it may be of white, or scarlet, or tartan. If the latter, it would be cut on the cross.

The usual evening dress collar may be worn, but sometimes a lace jabot is used; and, if so, there would be ruffles on the cuffs.

The belted plaid with brooch is at times worn with this type of coat.

This coat should fit closely to the figure. It has a bold pointed lapel, faced with silk and cloth collar cover.

There should not be a step in front of this coat; the front should be rather smartly cut away. The step was only intended for a coat worn buttoned; this is worn open and not meant to button.

On no account should there be a link button. There should be dummy holes on the left side.

The buttons are always in groups of three, viz. three on right front; three on each sleeve and skirt flap.

Inverness skirts and flaps are put on as diagram. For an average-size figure these should be about: $7\frac{1}{2}$ " for the front skirts; 7" for the second; and $6\frac{1}{2}$ " for the back skirts. The flaps have three loops of braid with a button at the foot of each loop. There are pockets in front skirts. Two buttons at back waist.

The sleeve is cut in the usual way and finished with a gauntlet cuff $3\frac{1}{2}$ " deep in front and $6\frac{1}{2}$ " at back. The back point to be loose and free from sleeve. There are three loops of russia braid on each sleeve and a button at top of each loop.

Shoulder-straps are fitted. These may be of the same material or treble-twisted braid. They are sewn in with sleeve at shoulder end and fastened with button at collar end. This button to show just clear from collar.

The buttons are usually of silver or plated metal, with the family or clan crest (if any). If no crest, they are usually what are known as Celtic buttons.

MEASURES: 36" chest; 32" waist; 16½" waist length; 7" back width; 27" middle shoulder measure.

Scale is $\frac{2}{3}$ Shoulder—18".

INSTRUCTIONS FOR DRAFTING

BODYPART. SECTION A

Square lines from 0.

1 from 0 = $\frac{1}{4}$ ".

2 from 0 = $\frac{1}{4}$ scale.

3 from 0 = waist length plus $\frac{1}{4}$ ".

4 from 3 = 1": connect to 0

5 is midway between 0 and 1: square out.

6 from 0 = $\frac{1}{4}$ scale: square out

7 from 6 = 1": square out.

8 from the inner line at 5 = back width plus $\frac{1}{4}$ ".

9 and 10 are located by squaring up and down from 8

11 from 0 = $\frac{1}{4}$ scale.

12 from 11 = $\frac{1}{4}$ ".

Connect 12 to 1 and shape shoulder through 10

13 from 10 = $\frac{1}{4}$ "

14 from 4 = 2½".

Shape the blade seam from 8 to 14 to taste.

15 from A = $\frac{1}{4}$ chest less $\frac{1}{4}$ ".

16 is squared from 15.

17 from 16 = $\frac{1}{4}$ ".

18 from 17 = B to 15 less 1".

Shape the side-body, taking out $\frac{3}{4}$ " below 8, and dropping $\frac{1}{2}$ " below 18 to 19.

20 from 9 = $\frac{1}{4}$ of half chest.

21 from 20 = $\frac{1}{4}$ ".

22 from 20 = $\frac{1}{4}$ scale less $\frac{1}{4}$ ".

23 is located by squaring up from 22.

24 is found by squaring out from 6.

25 is 1" below 24: connect to 23

26 from 23 = 12 to 13 less $\frac{1}{4}$ ".

Mark up $1\frac{1}{2}$ " from 21 and join to 26

Hollow scye $\frac{1}{2}$ " in front of the line

The scye, when being shaped, must not drop below chest line for this coat.

27 from A = $\frac{1}{4}$ chest plus $2\frac{1}{4}$ ".

28 is squared from 27.

29 is 1" from 28.

Add 1" at 27 and run front down through 29

Shape neck and pointed lapel as shown

Take a cut out of lapel.

30 from 28 = $\frac{1}{4}$ waist plus $1\frac{1}{2}$ " and less the amounts 4 to 14 of back and 17 to 18 of side body

Nothing is allowed over the waist measure for the cut at 31.

Shape the under-arm seam to $1\frac{1}{2}$ " above breast line.

Drop the forepart $\frac{1}{2}$ " at 32 and shape waist-seam through 30 and 17 to 19

The skirts are cut as shown and should overlap each other a little

The skirts are seamed on to the upper section, which is generally raised over the skirts. There is little or no fullness put on.

There are pockets in the front skirts under the flaps and one or two inside. The linings are usually quilted.

THE SLEEVE. SECTION B

The sleeve is cut exactly as for the other garments described.

HIGHLAND COATEE

Diagram 13

THIS is another type of evening dress coat worn with the kilt. While not so popular as the doublet, it is much favoured by clansmen in the Highlands. This pattern, as shown in the sketch, is known as the Atholl Coatee; there is another one known as the Prince Charlie Coat, which has a few small differences, such as a side edge on the skirt instead of a sword flap, and no strap-seam in front, the latter being left on as in the present type of evening dress coat.

This coatee is made from black or green material with a vest of same cloth, or it may be white, scarlet, or tartan.

This pattern of coat is worn by the Scottish Horse as a mess jacket in black cloth. The coat has a back-seam and no strap on front at skirt. It has a pointed lapel with silk facings and cloth collar cover. The back skirts are seamed on to back. The skirt should be about 7" deep and fitted with a sword flap with three buttons. There are three buttons on the front, with dummy holes on left side. Two buttons are placed at back waist.

Shoulder-straps of same cloth are fitted and sewn in at shoulder end with sleeve and fastened at collar end with button. The button to show just clear of collar.

The buttons are made of silver or plated metal, with crest (if any).

The sleeves are cut in the usual way and have round cuffs with a slash on forearm. The round cuff is 3" deep and the highest point of the slash cuff is $6\frac{1}{4}$ ", the points being $2\frac{1}{4}$ ".

The linings are quilted. Two pockets inside.

The system used to produce this coat is exactly that employed for the doublet, and the scale is identical, viz. two-thirds of middle shoulder $27'' = 18''$.

It is not so much cut away in front at waist line. One inch is taken out between top of skirt and waist line, running to nothing at back.

The sleeve is produced in exactly the same manner as the other garments.

CHAPTER IV

GENTLEMEN'S GARMENTS OUTFITS FOR THE TROPICS

By the late A. S. BRIDGLAND, M.J.I.; revised by THE EDITOR

THERE is a considerable demand for tropical clothing and its adequacy requires careful thought on the part of suppliers. Comfort on a long cruise or in an appointment in the East depends much on what is worn. The problem is not so simple as may be thought; it is not merely a question of everything being light in weight and colour. Neither are the tropics always basking in sunshine. In selecting kit, therefore, one must not concentrate solely on heat. Different parts of a country or continent may vary considerably in temperature. Moreover, custom is almost as powerful as climate in dictating dress.

Take India as an example of variety in climate and clothes. In Southern India ordinary summer English attire is appropriate for the cold season; but in the hills of Northern India thick garments should be taken for winter. Light English suits of tweed, worsted, etc., are suitable for the Plains from November to the middle of February. White drills, cotton, silk tussore, and China silk are general in the hot weather.

THE NECESSARY SUN-HELMET

Everyone dresses for dinner, and dress and dinner clothes are universal. For certain functions by day a morning coat is correct. These should all be of tropical-weight fabrics. A warm overcoat is a blessing for travelling up-country and for cold nights. A light raincoat is preferable to a rubber coat. As a rule, a man going East can make use of a good deal of apparel he has in hand, such as flannel suits, washing waistcoats, thin pyjamas and underclothes. This also applies to sports suits of right weight; with puttees or leggings these come handy for sporting occasions. Riding breeches or jodhpurs in drab or khaki can be taken with advantage.

A spine-pad is advisable for going up-country or on shooting trips in the hotter climates of India—as a precaution against sunstroke and fever. They are made of wool or cotton solaro. A sun-helmet is necessary throughout the East, and it is prudent to take a soft felt hat and tweed cap. Glare glasses are essential, for the intense glare of the tropics is liable to cause headaches and even sunstroke, if one is out of doors during the day. They should be fitted with side pieces.

FOR SOCIAL FUNCTIONS

In a Presidency town, in large cities of India and the Far East, morning coats are worn for all State functions, levees, and wedding receptions; but the custom of making social calls in morning coat and silk hat is obsolete. Silk hats are worn by Governors of Provinces and by the administrative body representing members of the Legislative Council at State functions. Evening dress is invariably worn, dinner jackets usually and tail coats for important social functions. A white waistcoat is correct with tail coat. Dress shirts with soft pleated fronts are preferred to the starched variety; and at least six will be required. During midsummer heat a light evening jacket of alpaca with satin-jean trousers is usual. A silk cummerbund often takes the place of waistcoat with dinner clothes.

With office suits soft collars are generally worn. Two or more pairs of white flannel trousers and a blazer are necessary in every man's wardrobe; also shirts for tennis with half sleeves.

QUANTITIES AND DETAILS

A few more details will prove of advantage. About three or four lounge suits of serge, tweed, flannel, etc., of light texture are necessary. One dress suit and one dinner suit of tropical twill with silk facings. Two white cotton drill suits and two Palm Beach suits are advisable—just jacket and trousers. At least two pairs each of white and grey flannel trousers—for games and general wear. One dozen striped shirts with soft collars to match; six cotton or light flannel cricket shirts for games; eight dress shirts—say six with soft pleated fronts and two starched for full-dress events. Six suits of pyjamas. One dozen sets of underwear: sleeveless vest and short trunk drawers: Anglo-Indian gauze, linen, cellular. One dozen pairs of socks, thin cashmere, best cotton or silk. Collars for evening and day wear, twelve of each. Take a large and varied selection of ties. Two pairs of light walking shoes or boots; one pair of dress shoes; two pairs of deck shoes, canvas or buck-

skin—one leather sole and one rubber sole. One pair of bath slippers. The quantities given are approximate.

PYJAMAS FOR NIGHT AND DAY

Two kinds of pyjamas are worn in the tropics, one for sleeping in, the other for day-wear at home. The sleeping jacket should be easy-fitting, with no opening down front, and oval-shaped neck rather low in front, with no collar. Trousers are made as wide as the material permits for medium sizes. Waist has the usual girdle or elastic. The pyjama suit proper, as worn in the home by day, is cut very much like a lounge suit. Jacket is easy-fitting and straight-hanging. Fronts button fairly high with step collar. Sleeves should be shorter than for an ordinary jacket. The cut may be either single- or double-breasted. Trousers are made wide and straight, pleated into a waistband which fastens in front with two holes and buttons.

A man who had spent much time in the tropics told me once that buttons are an awful nuisance in hot climates. He gave me these tips about shirts. The hole at back of neckband should be made with a small fly so that back of stud does not touch neck. The studs are then held in place and a smooth surface presented to bare neck. The right side of front opening should be treated in the same way or by holes placed for studs, or buttons sewn on to a separate strip of tape.

Another man from the Straits Settlements gave me the following information about evening dress, which applies to the tropics generally. On important occasions, he said, they wear orthodox black evening dress with a white waistcoat—coat and trousers made from cloth of tropical weight. (Tropical baratheas, by the way, is used in the East for dress and dinner clothes.) He informed me that two kinds of white dress jackets are popular: one a dinner lounge coat and the other a mess jacket.

MAKING-UP TROPICAL SUITS

Here are some tips obtained from a specialist on the style and method of making a tussore suit. The jacket may have a whole back or be cut with a whole back and seamed down the centre, pressing the seam open without cutting the material. An under-arm "vee" may be taken out, to be sewn but not cut.

The coat would be made unlined, except for the "buggy" of same material at back of neck. Facings are wider than usual, reaching to the scye, and continued round the armhole to join the "buggy." This can, of course, be pieced under the arm. A soft wool elastic canvas is best for putting through the fronts.

Pockets may be patched on outside. Another plan is to have flaps in the usual way, pockets being patched inside. The front of pocket, in this case, would be sewn to facing; otherwise finished in "bellows fashion," so as to "give" if anything is in pocket. Fronts can be pressed open and the seam serged on to canvas, the finished edges being bluff.

This is how a jacket would be made in a good bespoke trade. Yet prices often make it necessary to machine the edges, etc., the drawback being that machining is apt to bubble after rain or washing. Sleeves are sometimes lined, at others unlined.

If a waistcoat is ordered, it would have an unlined back, the forepart lined with alpaca—this for a good-class trade. Trousers call for little comment. Some are made with permanent turn-ups, others plain. The latter would probably be an advantage for washing, but the former would look and wear better.

Such tropical garments may have a lot of work put in, if paid for; on the other hand, they can be run up quickly by machine, when the price is low.

CLERICAL DRESS

Clergymen wear white drill suits in India. The jacket is lounge style with a seam down centre of back. The older men sometimes have them made with four buttons down front, but the younger ones prefer a three-button style.

In the day-time a waistcoat is usually discarded, but is worn at night. The younger men generally prefer an ordinary single-breasted no-collar waistcoat, but some of their elders plump for the clerical shape. A clerical white collar and black stock are customary.

ACCESSORIES

Among the various accessories not dealt with are black silk and lisle dress socks; white and black dress ties; anti-cholera belts, braces, bath- and dressing-gowns.

For camp, travelling, and bungalow kit such articles as the following may be mentioned: towels, sheets, pillow-cases, blankets, sleeping-bags, valise to carry bedding, camp kit with folding bedstead, basin, wash-stand, etc., and canvas bags for soiled linen. It is imperative to have at least one air-tight case, as garments, during the rainy season, are easily ruined by damp and heat.

Some of the articles given may seem outside the tailor's scope, and yet they should not be. An outfit is an outfit: business is business.

CHAPTER V

GENTLEMEN'S GARMENTS CORRECT DRESS FOR THE OCCASION

By the late A. S. BRIDGLAND, M.J.I.; revised by THE EDITOR

ONE of the subjects on which every tailor should be well primed is that of correct dress for ceremonies, occasions, sports, and recreations. It is well that he should have such information at hand, for it is difficult to remember the mass of details.

DRESS CLOTHES

Formal evening dress is worn for balls, dances, dinners, official receptions after six o'clock, and at the Opera. Strictly speaking, it is always correct when ladies are present—and this includes the theatre; but there is much laxity nowadays, and such a rule is honoured more in the breach than the observance.

Full dress comprises a dress coat and white waistcoat; a black waistcoat should *not* accompany "tails." The coat is made from a plain or fancy dress coating, such as barathea, or a material with an indistinct stripe, herringbone, or other pattern, in midnight blue or black. Pockets consist of two in the pleats, one in and one outside breast. Fronts are faced with a twill or barathea silk or satin; and domette is placed underneath the silk instead of the usual facing. Three buttons decorate each front, with four holes and buttons at cuff—either bone or silk-covered.

The white waistcoat, made from such fabrics as piqué or marcella, is usually backless to-day, being held at waist by strap and buckle. The style may be S.B. or D.B. with a V-shaped front and three or four buttons.

Trousers should be cut easy and made from same material as coat. It is customary to have two rows of braid down side-seams. When using braid there is no hard-and-fast rule, for

it is a matter of taste; but the unwritten law is that trousers worn with dress coat have two rows and those with dinner jacket one.

The right hat for dress purposes is a black silk, an opera hat, or a black Homburg. At present the black Homburg is almost invariably worn with a dinner jacket.

A dress shirt should be stiff fronted, with two stud holes, single or double stiff cuffs; the material piqué, marcella, or plain linen. Piqué or marcella is sometimes used for cuffs as well as for front. The fashionable collar is a wing with large square ends, but a poke is permissible. A white tie, of piqué, marcella, or muslin, always accompanies full evening dress.

Gloves are now little in evidence for dress wear, although white ones are always worn when Royalty is present.

Pumps are no longer in fashion, except at Court, where they must accompany knee-breeches. For ordinary usage patent leather Oxford shoes are the order of the night.

Jewellery must be neat and unobtrusive if the wearer wishes to exercise good taste; pearl or gold studs and cuff-links to match are recommended. Plain black cashmere or silk socks are best.

A black, dark-grey, or dark-blue Chesterfield or Raglan can be worn over evening dress. Some prefer a black overcoat faced with silk, or with collar and lapels covered with astrakhan. Opera-cloaks are also worn in London and there are signs of a revival of the Inverness cloak.

DINNER CLOTHES

Strictly speaking, dinner clothes are only correct for club, bachelor parties, or the home, but, as hinted above, they often take the place of dress clothes.

The dinner jacket, S.B. or D.B., is made from the same cloth as dress coat, of midnight blue or black. The former has one hole and button at waist; the latter two buttons on each side, with either one or both fastening. Both styles have front and lapels faced with silk or satin. The side pockets are jetted, and there is an inside and outside breast pocket.

As there is doubt on the score of waistcoat to be worn with dinner jacket, the position may be made clear. It is not incorrect to wear a white waistcoat with dinner clothes, but one made from the same cloth as jacket is more general. King Edward the Seventh introduced a white waistcoat with dress jacket. For a long time the custom fell into disuse.

A black dress waistcoat would usually be S.B. and semi U-

or V-shaped. With a D.B. dinner jacket a waistcoat is rarely worn.

Accessories should be the same as for full dress, with one exception: bow tie must be black—this is an iron rule. It is now considered correct, even in the West End of London, to wear a soft pleated shirt and soft collar with deep points with a dinner jacket.

FORMAL MORNING DRESS

Formal morning dress is worn at official receptions, Ascot, luncheons, weddings, funerals, and garden parties. For these purposes a morning coat is correct in black or grey. Fronts may button one or two—usually the former; and pockets consist of one in breast, one out breast, two in pleats, and inside ticket pocket.

Much latitude is allowed with waistcoat. It can be single- or double-breasted, of material to match coat, of light cashmere or washing fabric in white, grey, biscuit, or buff.

Sometimes trousers match the coat. For instance, a mourning suit would include black trousers; and if coat were made of mid- or silver-grey worsted, trousers should match. But for ordinary use, with black or dark-grey morning coat, striped worsted trouserings, chevots, shepherd's plaid, and other makes prove an effective contrast.

A black silk hat is the right accompaniment; in summer a grey Ascot topper is frequently substituted.

Shirt should be white or white with neat stripes. It is now correct to wear grey striped or plain blue shirt. Collar either wing or double shape. Tie may be the usual knot, a bow, or the wide, cross-over cravat fastened with pin. No hard-and-fast rule can be laid down over colour. Where coat and waistcoat are black and trousers striped or checked, tie can match trousers; with a light waistcoat tie may tone or form a contrast.

Gloves should not clash with other accessories; otherwise the choice can be made from white, pale yellow, biscuit, or shades of grey.

For footwear a selection from the following is proper: black leather shoes; button or lace boots with cloth or tan uppers.

Jewellery: tie-pin pearl or jewelled; gold safety-pin; cuff-links and studs pearl or plain gold, or a mixture of platinum and gold.

Black or grey silk or cashmere socks are generally right, but when cloth-topped boots are worn socks should match the uppers.

Overcoats may be of black, dark-blue, or dark-grey material, and preferably a Chesterfield ; but for race meetings a lighter-weight raincoat cut Raglan or Chesterfield style is more serviceable.

INFORMAL DAY DRESS

For this purpose a lounge or D.B. reefer of worsted, cheviot, saxony, or flannel is right. Pockets may consist of two on the hips, either with flaps or jetted ; an out and inside breast, an out or in ticket pocket. The number of buttons on front varies with fashion or inclination.

Usually the trousers are made of same cloth as jacket ; but when the latter is black, trousers should be of striped worsted or black-and-white check.

Shirts with stripes, neat checks, or in self colours are best. Collar is of double shape in white linen or to match shirt. Tie, the usual knot.

Gloves, pale yellow or biscuit ; jewellery neat and plain.

Black or brown brogues or plain shoes are worn. Half hose should be neat, to match suit or tone with brown shoes.

Overcoat takes the form of Chesterfield or Raglan ; in tweeds, fleeces, and coatings, or coverts and whipcords for wet weather.

DRESS FOR BUSINESS

There is much carelessness and unconventionality in business dress to-day which is neither good for the firm nor the individual. Plus-fours and gay pullovers are out of place in shop, office, or counting-house. In the City the black jacket suit is still considered correct, and in Throgmorton Street and district is often worn with a silk hat. At one time black jacket and neat striped trousers were thought correct in better-class shops, but have been superseded. The modern theory of shop-keeping is to dispense with formality and bring about a friendly atmosphere. The barriers of counter are removed, while assistants look and dress more like their customers.

In lieu of this outfit a dark worsted or similar material is suitable, in blue, blue-grey, dark-grey, etc. In summer a plain grey flannel is not out of place.

A bowler or soft felt hat, with neat accessories, should be the rule.

COUNTRY CLOTHES

For race meetings, sports gatherings, golf, shooting, motor-ing, and seaside wear. Jacket with plain back ; having slit in back or vents at side ; with belt and pleats or with fullness

reduced by cuts. Flannel jackets may be made D.B. Materials: homespun, tweeds, cheviots, saxonies, flannels, etc.

Waistcoat to match jacket or knitted pullover, cardigan, or windjammer. Trousers to match or contrast with jacket; plus-fours or knicker-breeches.

Soft felt, pork-pie, or tweed hat, or cap. Shirt with separate or attached collar, of silk, wool, or cotton. Tie with open ends, in wool, foulard, in club, school, and other colours.

Gloves: hogskin, capeskin, chamois, with sac wrist or one button fastening; knitted string or wool. Cashmere or all-wool socks or stockings.

Overcoat of homespun, tweed, or fleece; Raglan, button-through Chesterfield, semi-ulster.

TENNIS, CRICKET, AND SUMMER SPORTS

Sports jacket, blazer, or flannel jacket; slip-over or jersey. Trousers a white or grey flannel, gaberdine and similar cloths; shorts.

Soft felt, straw, panama, or cap. For cricket, cap should match blazer.

Shirt may be flannel, taffeta, silk, linen, or any light-weight shirting, with or without collar attached. Collar, polo or Byron shape. Tie, University, club, or school colours.

Half hose: white socks, or, if coloured flannels are worn, socks may match shoes or trousers.

The best overcoat is a loose D.B. Chesterfield style, sometimes called a Wimbledon wrap, in cream, tan, or grey blanket cloth.

In reference to lawn tennis tournaments, no rules or regulations are laid down as to what must be worn, excepting that shoes must have rubber soles and no heels.

The following table gives a "nut-shell" list of requirements for various sports and pastimes.

Boating.—Blazer. Club belt. White or grey flannel trousers. White boots or shoes. Collar on shirt. Flannel or silk shirt. Club tie. Cap.

Cricket.—White shirt. Belt. White flannel trousers. White boots. Collar on shirt. Club cap. Sweater and blazer.

Cycling.—Lounge, sports jacket, or windjammer. Knickerbockers or breeches and hose. Shoes. Soft collar. Flannel shirt. Neat knot or bow tie. Cap. Cycling cape.

Fishing.—Sports jacket. S.B. waistcoat. Trousers or knickerbockers. Raglan or loose-fitting raincoat. Heavy boots. Waders. Flannel shirt. Soft collar. Open-end tie. Cap or soft felt hat.

Football.—Shirts for Soccer. Jerseys for Rugger. Shorts. Stockings and pads. Football boots. Collar on shirt and jersey.

Golf.—Lounge-style jacket or sports coat, etc. Trousers, or plus fours and hose. Parti-coloured shoes or brogues. Cap. Pullover, sweater, cardigan, etc.

Hunting.—S.B. frock-coat. D.B. swallow-tail. Full-skirted morning coat. S.B. hunting waistcoat. Breeches. Top-boots. Hunting stock. Silk hat or bowler. Velvet cap.

Polo.—Breeches of white or Canton drill. Helmet, cap, belt, gloves. Shirt of silk, cotton, or light-weight flannel. Waistcoat or jersey in white, colours, or club stripes. Polo stick of Rattan or Malacca cane. Long top-coat of fleecy material to wear between the chukkers.

Shooting.—Sports jacket. S.B. waistcoat. Knicker-breeches and leggings or plus fours and gaiters. Cape or loose overcoat. Heavy boots. Narrow stock or medium-style collar. Open-end tie. Cap or Alpine hat.

Tennis.—Blazer. Belt. White trousers or shorts. White boots or shoes. Flannel or silk shirt. Club tie. Cap.

Motoring.—Lounge jacket. S.B. waistcoat. Trousers or plus fours. D.B. ulster, with two-way collar. Cap.

Touring.—Lounge or sports jacket. S.B. waistcoat. Plus-fours or trousers. Heavy boots or shoes. Collar on shirt of medium style. Cap or soft felt.

Yachting.—Blue serge yachting suit, generally D.B. with three buttons aside, sometimes showing three and button two, or S.B. lounge style; white flannel yachting suit. White flannels are often worn with serge reefers. For bad weather a blue sable or nap monkey jacket may replace the serge reefer. Oil-skin coat, yellow or black according to taste. A yachting cap, club cap badge; sou'wester, rubber boots, and white rubber shoes. The Royal Yacht Squadron Club uniform for dinner consists of a dark-blue faced venetian mess jacket with a white no-collar, low-buttoning waistcoat, ornamented solely with gilt buttons, on which are engraved the initials, R.Y.S.

OFFICIAL COURT DRESS

Civil Uniform. Full Dress

For Civil Uniform, full dress, a coat of blue cloth, single-breasted, with stand-collar, is worn. Both collar and cuffs are of black velvet. The gold oakleaf embroidery on the fronts is as follows: *1st Class* not more than 5" wide; *2nd Class* not more than 4" wide at the base of each front, reaching across the breast, however, in harmony with the figure. On the cuffs the

embroidery is confined to a width of 5" for the *1st Class* and 4" for the *2nd Class*: the former has a purl edging and the latter a saw edge. The collar, pocket flaps, back, skirts, back-skirts, and side-edges are also embroidered.

The wearing of this gorgeous coat is optional, and the levee coat may take its place. For the coatee for the *3rd, 4th, and 5th Classes* the note on levee dress below should be consulted.

The breeches are made from white kerseymere, with three covered buttons at the knees. White silk hose and black patent leather shoes are worn.

Civil Uniform. Levee Dress

A blue cloth coatee, single-breasted, with stand-collar, is worn. The collar and gauntlet cuffs are covered with black velvet, but the flaps of pockets are made of the same material as the coat. The front fastens with nine holes and buttons, and there are two buttons at back waist and two at the bottom of back skirt. It is lined with black silk.

For the *1st and 2nd Classes* there is gold embroidery on the collar, cuffs, pocket flaps, and between the buttons at back waist, as on the full dress coat.

The *3rd, 4th, and 5th Classes* have the collar, cuffs, back, and pocket flaps embroidered. The gold oakleaf embroidery for the three classes is the same on cuffs and pocket flaps, i.e. 1" wide within a saw edge; the back embroidery is also the same in all classes. For the *3rd Class* the collar has a saw edge and front embroidery 4½" long; the *4th* a saw edge and front embroidery 3" long, and the *5th* a saw edge only.

The trousers are of blue cloth, with gold lace on the side-seams, of the following widths: *1st and 2nd Classes*, 2½"; *3rd, 4th, and 5th*, 1¾". Plain black patent boots, with military fronts and elastic sides, are worn.

The greatcoat to be worn over levee dress is made from blue cloth. The fronts are D.B., with six buttons a side, set 6" apart laterally. The length of coat is 12" from the ground; it is made with a seam and slit at back. The black silk velvet collar is designed in stand and fall fashion. There is a half-belt or back-strap with a large button at each end; two cross pockets and one inside breast pocket. A sword slit, 6" deep, is inserted on the left side; but there are no shoulder-straps or sword flaps. Loose round cuffs, 6" deep, finish the sleeves. The lining of the coat is scarlet italian.

The cape is made from the same cloth as the coat, and is

cut to reach the knuckles, lined with black. It is made to button on to the collar of the coat; but the coat and cape may be worn together or separately.

COURT DRESS

Gentlemen who do not wear uniform may wear either of the following dresses at Courts, Levees, and Evening State Parties.

Velvet Court Dress (Present Style)

The coat is of black velvet, single-breasted, with stand-collar; the fronts are cut narrow, not being intended to meet. There are flaps at waist-seam, with three points; and plain gauntlet cuffs. Six buttons are set on the right forepart and notched holes on the left. Two buttons are placed at back waist and two at the base of back skirt. Pockets are put inside the breast and in the pleats. The body of the coat is lined with white silk and the skirts with black. The buttons are of cut steel.

The waistcoat may be of white satin or black silk velvet, and is made without a collar. There are four buttons, of small size, to match the coat.

The breeches are of black velvet, with three small steel buttons and steel buckles at knee. Black silk stockings and patent leather shoes, with cut steel buckles, are worn. The Regulation allowing trousers to be worn with this style of Court Dress has been cancelled.

Velvet Court Dress (Old Style)

This style, with its pigeon-breasted front and wigbag, is permissible, but is usually an hereditary suit, being rarely, if ever, made nowadays. The accompanying lace frill and ruffles are picturesque and reminiscent of the eighteenth century.

CLOTH COURT DRESS

For Courts and Evening State Parties

The coatee is of the same style as the new style of velvet dress described above. The material may be of a dark mulberry, claret, or green cloth, but not black or blue. The edges of collar, cuffs, and pocket flaps are garnished with gold purl embroidery; and the lining is of black silk.

The waistcoat is made from white corded silk or marcella; has no collar, and is fastened with four small gilt buttons.

The breeches match the coat, and have gilt buckles and three small cloth buttons at knee.

For Levees

The only change from the above is that trousers take the place of breeches. These are made from the same material as the coat, and have a row of gold lace ($\frac{3}{8}$ " wide) down the side-seams.

Over-garment for Court Dress

A black or very dark Inverness, or a greatcoat and cape in black or dark grey, made on the lines of that worn with civil uniform, may accompany any style of Court dress.

Alternative Dress for Wear at Court

In place of either civil uniform or Court dress, the following alternative outfit may be worn (except by members of Their Majesties' Household and of the Diplomatic and Consular Services) on all occasions when uniform or Court dress is prescribed.

An ordinary dress coat and black or white dress waistcoat; breeches of plain black material or stockinet, with three small cloth or silk buttons and small black buckles at the knee; black silk stockings; plain court shoes, with bows but no buckles; and white dress bow.

N.B.—Insignia should be worn with all the Court dress described above.

Highland Dress for Wear at Court

A full-dress doublet of cloth or velvet, buttoned; silk-lined. A set of silver Celtic or crest buttons for doublet. Superfine tartan full-dress kilt. Short trews, if desired. Full-dress tartan stockings. Full-dress long plaid. A full-dress white-hair sporran—silver mounted with tassels. A patent-leather and silver chain strap for sporran. Full-dress silver-mounted dirk with knife and fork. Patent-leather shoulder-belt, silver-mounted. Patent-leather waist-belt, silver clasp, with sword slings. Silver-mounted shoulder brooch. A silver kilt pin. A lace jabot. Full-dress brogues, with buckles. A Highland claymore with black scabbard. A Glengarry or Balmoral, with crest or ornament.

CHAPTER VI

GENTLEMEN'S GARMENTS

THE ART OF DRESS

By the late A. S. BRIDGLAND, M.J.I.; revised by THE EDITOR

MANY tailors are apt to give all their time and study to the technical side of the trade, to the exclusion of other and necessary subjects. The complete tailor should be able not only to fit his customer but to advise him on all points pertaining to dress. He should be in a position not only to guide his client as to correct style but the style which will suit his figure and carriage best; and to suggest suitable and harmonious accessories. A good suit is but a part of an outfit, and the general effect may be marred by the hat, tie, shirt, boots, etc. While good style is possible for all, it is not wise for everyone to follow fashion too closely. Even women, who instinctively know more about clothes than men, often adopt a popular mode unsuited to their build. To dress well is to dress suitably; and suitability not only embraces position and occasion, but also individual fitness.

Emphasised fashions are for the young and shapely; the middle-aged and elderly, and the disproportionate and ungainly, should be dressed with circumspection. The stout man needs to dress with care not to proclaim his bulk. The slim man can attain apparent breadth by a discreet choice of materials and styles. The short man may not be able to add a cubit to his stature, but by the optical illusion of line may appear taller; while the tall individual should not accentuate his inches by vertical stripes. It is also possible for those who are misshapen or abnormal to tone down their defects by neat attire, by drapery instead of fitting, and by the judicious use of padding.

The Stout Man

The problem of how a stout man can be clothed is the most common, because legions of respectable citizens tend to grow

portly in the forties. One axiom is that all light-coloured materials make a man look bigger, and dark fabrics apparently decrease his size. Therefore, plumpness must be countered by dark clothes of a neat pattern, preferably stripes. Double-breasted coats or waistcoats should be left to the slim. Smooth cloths rather than rough ones are to be recommended. A linked coat suits a man of girth; and the elimination of cargo from the pockets is advisable.

Wherever possible horizontal lines must be dispensed with: a lounge for such a man should have no outside breast pocket or ticket pocket; and in an overcoat vertical side pockets are an advantage.

An inclination to embonpoint necessitates care in the cut of the trousers. While fashion decrees a moderately full style with pleats at waist, the big man is advised to modify the former and dispense with the latter.

In choosing an overcoat it is well to remember that a loose-fitting fairly long garment creates the impression of slimness; while a tight one reveals all and conceals nothing. Pleats and belts add to the bulkiness of the wear; and the same remark applies to patch-pockets, yokes, and other excrescences, whether on over-garments or sports coats. A Raglan overcoat may be recommended, as it gives a less square appearance at the shoulders.

If the object with stout men is deflation, with those to whom nature has been economical it should be inflation. Thin men look well in light-coloured fabrics and double-breasted styles, while rough tweeds also help. If the figure is short, a neat stripe looks well; but with slimness plus height a bold check is the thing. A common error is that big checks are suitable for big men.

Most men wear striped trousers either with a black jacket or morning coat; a tall man requires the stripes wide apart, while a neater design will have happier results for one who lacks inches.

There is one point about trousers which rarely receives attention—the width at bottom should be regulated by the size of the foot. A man who takes a size 6 boot obviously needs a narrower trouser hem than one forced to buy a 10! Men with large feet ought to avoid anything which calls attention to their pedal range, such as spats, cloth-topped boots, or turned-up bottoms.

A short man must be dressed with due care. Heavy or rough clothes should be avoided, as the objective is to give an

appearance of greater height and not breadth. A plain dark-coloured cloth is advisable, or one with faint vertical lines. Horizontal lines which give apparent breadth to the figure must be avoided; and these include check materials and double-breasted styles. The jacket is better slightly on the short side; and the trousers of medium width with no turn-up. The same motive must be adopted with the overcoat, which should have no pleat or belt.

Working on the lines that the eye must not be directed to any spot from which the height may be gauged, the boots and socks must be black or unobtrusive.

As a general rule, the wide back stretch and the draped back scye help to flatten the back, increase the size of the trunk, and give the impression of a small waist and hips. This may be aided by a little extra width at scye. A narrow sleeve will accentuate the waist suppression, while high buttoning and short waistcoats help to increase the leg length.

The latest style of dress coat, rolling higher than formerly and cut straight across the front, gives an added length to the figure.

Another point which is frequently overlooked is that where the neck is very long or short discrimination should be used in the length of lapel and the opening of the front of coat. If an extreme instance is given it will possibly impress the point. Look at a man with a long face and elongated neck, with his coat rolling to the waist, and the long line from the top of the head to the opening of the coat will make him look like a caricature. On the other hand, a short-necked individual looks better in a fairly low-rolling coat.

A suit should be the foundation of the ensemble and the accessories chosen to harmonise with it. The average woman will buy a hat, gloves, shoes, stockings, and so on with her costume or wrap in mind; but the average man usually gives little or no thought to the matter, purchases at random, and "damns the consequences."

A man may easily mar his appearance by the shape and colour of his hat. Styles in hats vary slowly, and there need not be many articles of head-gear in a well-dressed man's wardrobe. There should be a bowler to put on with a dark suit or overcoat; a soft felt hat, or even two, if his suits demand them; perhaps a silk hat for formal wear, and—a cap. Caps are, if anything, too popular in England; they are well enough for sports or holiday, but little else. The top-hat, alas! has fallen from grace since the advent of the motor-car, and a strong effort

is needed to revive it. There is a golden rule about buying a hat, and it applies to suits as well—that a really good one is a saving, for it will outlast two or three inferior ones and always retain the stamp of quality. The hint may be conveyed, too, that more errors are made through buying hats too small than vice versa.

ACCESSORIES

Coming to the subject of collars, either turn-down or wing shapes may be worn in the daytime. Once it would have been considered incorrect to have a double collar with a morning coat; but many well-known leaders of fashion have adopted it, so that either this or a wing is correct.

Wing collars do not suit thin or scraggy necks; they must, however, be worn with dress clothes. They suit classical featured or professional men, such as barristers, solicitors, and doctors. Ties for the wing collar may be the bow, the ordinary knot, or the cross-over Ascot cravat, which is the best of the three. A wing looks well with dress, frock, morning, or dinner suits, but is rather too formal with a lounge suit, unless it comprises a black jacket. This type tends to add to a man's age, and the double style to make him more youthful-looking.

Through the medium of his ties a man may proclaim his taste, revel in colour, and reveal personality. But the choice of neckwear to suit his individuality and harmonise with his clothes requires careful consideration. Both shape and colour enter into the selection, for a false note will mar an otherwise harmonious effect.

The great mistake is to wear a tie with no thought of the suit or shirt. Not only should the colour of the shirt and suit be considered, but also the design. With a Glen check suit a tie with a prominent pattern would be out of place and a plain one advisable; the same remark applies if the shirt has a bold design. On the other hand, with a quiet suit and shirt, a figured tie is recommended. A tie may well match the stripe or check of a suit instead of the background, or take on the harmony of contrast, such as a dark reddish shade with a blue suit. Knitted ties should only be worn with a double collar.

Speaking generally, a man's tie, socks, and handkerchief should have some hint of harmony, but a perfect match gives too studied an effect, and is to be avoided.

CHAPTER VII

COLOUR IN MEN'S WEAR

By ROBERT F. WILSON, F.R.S.A.

(Art Director, British Colour Council)

EXCEPT to the colour-blind, everything around us is coloured, and for this reason guidance is necessary to achieve the most harmonious effects. Without colour the world would be a dull place in which to live; with it, wrongly used, it still does not give the right setting for human beings, whose reactions are so much influenced by the psychological effect that colour has upon them.

The British Colour Council was formed some eighteen years ago in order to give colour makers and colour users a lead. Its services to industry cover a very wide field, and include general and special services for the men's wear industry.

It is a fact that colours depend upon light for their total or partial revelation. Therefore it is only logical that coloured materials, objects, and all colour schemes—whether they be for women's wear, men's wear, children's wear, or interior decoration—must, if they are to be entirely successful, be considered in relation to the general light under which they will eventually be seen. It is amazing how few people realise the extent to which colour schemes are affected by conditions of lighting, and how the slightest change will ruin an otherwise harmonious scheme.

EFFECTS OF LIGHT

Dazzling sunshine, pale sunlight, cold clear greyness, reflections from blue sky, sunlit cloud—each affects colour differently. Moreover, changing reflections from surrounding objects can have a very disconcerting effect and may be disastrous, especially when colours are being matched. Colour should be used to link up the essential factors connected with modern methods of buying and selling; and here special attention must be given to lighting in the shops and stores. It is necessary

when displaying overcoatings, suitings, etc., that a good light is available, as these materials may appear quite different when made up into suits and overcoats and seen in true daylight. For instance, grey, one of the most popular colours for men's wear, changes considerably in various lights, and varies according to the colours with which it is combined. In suitings, for instance, if a yellow or gold-effect thread is used, then the grey immediately appears to have a violet tinge by receiving the influence of its complementary yellow; if blue is combined, then the grey appears to incline to orange; red combined with grey gives the grey a greenish tinge, and so on.

Colours for suitings and overcoatings are the basic features which should determine the colours for shirtings, ties, pullovers, and half-hose. And it is in the suitings that we, in this country, need to get more colour and life in design. It is with this aim in view that the British Colour Council plans colour ranges for men's wear well in advance of the season, and at present is showing lighter colours for the male population, but leaving the actual fabric design to the individual designers who, by skilful colour blending backed by a real knowledge of colour values, can create such fabrics worthy of the prestige that this country has attained in the field of men's wear. We must remember that Britain leads in this field. But we must not let it rest there; we must continue to maintain and increase our prestige. Every Briton going abroad should be regarded as a travelling salesman of British tailoring, and I would advocate that concessions are allowed respecting coupons in order that the traveller, in appearance, may be worthy of the highest tradition of British craftsmanship in men's apparel.

Men are still very conservative in their dress, even after the six years of war when the ubiquity of khaki, Air Force blue, and Navy blue was obvious. But clothes reflect the age in which they are worn. It is possible, however, to add colour of a brighter note in such items as ties and half-hose, which, I must say, are becoming increasingly gay in colour and design.

The climate of this country does not give much opportunity for bright, lightweight clothes; we have so many grey days. But a man loses a great deal of his conventionality on a golf-course, tennis court, at polo, and in other sporting activities, and it is probably through outdoor pursuits that the demand will come for brighter colours. Ten years ago I said that the transition would be gradual and almost imperceptible; but I think that it is now taking place even though conditions are not quite back to normal after the war.

CLOTHES AND COMPLEXION

As I mentioned before, the main colour note in men's apparel is given in the suit. This should be carefully chosen, due regard being paid to the complexion of the wearer.

A pale-complexioned man with fair hair and pale eyes should, for instance, wear very dark colours or very light ones for suitings. If he wore a suit similar in tone to his own colouring, its lack of depth and character would be accentuated instead of lessened. Such a man should wear either very light suits, lighter than his complexion, or suits of dark shades. This is why so many men look well in tennis flannels, and also look well in dress clothes. But dress clothes need not necessarily be entirely black and white. I, myself, have broken away from convention and have my evening clothes lined with dark red.

Men, of course, usually look their best in either dark shades like navy or very light shades like cream. Very fresh-complexioned men, of whom there are comparatively few, can wear almost any depth of shade, looking equally well in black, light brown, or white. They, of course, can wear, better than anyone, the masculine bluish-green tones.

The same theory applies to hats. The abundance of pale, characterless-complexioned men accounted very largely for the popularity of the black bowler. However, many men of this type will make the error of wearing a dark suit, and with it a very light-coloured soft felt; the hat, being nearer the face, negatives completely the good effect of the dark suit on the complexion.

Whilst on the subject of hats, I would like to say that there is a tendency for wider-brimmed felts, sometimes ribbon bound. As regards trimming, why not let us see fancy hat-bands, showing contrasting colour effects in weaving, or printed designs on a contrasting ground colour? I think we have had matching hatbands long enough—why let the ladies have all the colour? Alternatively, if colour-woven or printed bands cannot be achieved, then why not use a contrasting petersham band? For example, in the British Colour Council's recent hat range will be found such pleasing beiges as Sporting Beige and Spa Beige, trimmed with navy. Another hat colour I should like to see find popularity is the petrol-blue colour called Atlantic. This, I admit, is a difficult colour for wear with town suits, but it is an excellent one for certain tweeds and tropical suitings. If hats become brighter, then they provide an opportunity for men to introduce a fresh touch into subtle wardrobes. Changes in

male fashion colours are not revolutionary from year to year, but surely there is ample opportunity for men to replenish their wardrobes with some of the brighter-coloured garments now being produced.

Going back to colours which suit the complexion, if the wearer's visage is dark or very fresh, with a strong colour character about it, a light felt hat would probably be quite smart and suitable.

COLOUR AND THE FIGURE

Colours have an important effect on the apparent dimensions of the figure. For instance, a very stout man, to lessen his apparent girth and weight, should wear dark shades rather than light tones. As far as his size is concerned, he would look better in dress clothes than he would, say, in a grey flannel suit. Double-breasted jackets, too, are better for a somewhat corpulent figure, if buttons are spaced judiciously.

The colour of the suit being right in relation to the weight and complexion of the customer, the next matter to consider is the shirt. The object here is to introduce more colour, for the most important part of a man, so far as the character of his appearance is concerned, is his face. This is where the eye's attention should be concentrated, and to accomplish the best effects, we use more colour or take into account light values.

I have not said very much about shirtings, but here again is another opportunity for bright colour blending. Tie silk colours can be picked up in the shirting design, but there is the ground colour to be considered, which will, naturally, have an effect on the colour of the effect threads.

With a black suit white usually looks best, for it provides the strongest contrast. With a grey suit blue is usually the best colour, while some tones of green are admirable. Green, however, has not as yet proved tremendously popular in men's wear—except for sports clothes. Such blue-green shades as Atlantic and Regent Green were promoted for lounge suits. They were not very readily accepted, and so, for the time being, have disappeared.

With a blue suit a blue shirt with some touches of red in it would provide contrast, unless the shade were the same as the suit. The red would tend to bring out the fresher tones in complexion.

With brown some shades of green could be used advantageously, though a beige or cream would be more inclined to suit the majority of wearers.

Whatever the ground shade of the shirt, the decorative stripes or design in it should be of such colour as will emphasise the fresh tones of the face, which is made up of a mixture of red and yellow. The colour near the face should tend always to minimise the amount of yellow and emphasise the amount of red.

Some shades of green, particularly those with a lot of blue in them, are excellent for the majority of men to wear close to the face, for they are complementary to the red-orange colour in the complexion. This being so, it is surprising that these shades are unpopular here. One reason why so many blue shirts are sold is that the particular tones of blue available have an almost undiscernible amount of green in them, which accentuates the amount of red in the complexion. Very bright blue is not often seen in shirtings, for this particular shade minimises the red and accentuates the yellow. Shirtings should be bright in colour, but they should not be vivid, for vivid colours near the face overshadow the red and render it weaker. The suitability of the white collar to so many men is because it has a very high light value and, forming a contrast with the suiting, draws attention to the red values in the complexion.

THE IMPORTANCE OF TIES

Now let us proceed to ties. The tie, being still nearer the face, should be slightly stronger in colour. Some dark- or fresh-complexioned men can wear a tie which matches or almost matches, their shirt and collar. But the majority of men—those with pale complexion, pale eyes, and fair hair—need brightness in their neckwear. The ground shade, say, may tone with the shirt or suit, and on it appears a bright stripe or symmetrical pattern. At the moment there seems to be a vogue for brightly coloured, hand-painted, silk ties, particularly for town wear, whilst ties for sports are plain-dyed woven fabric, resembling linen or folk weave.

Let us touch on the breast-pocket handkerchief. From the colour point of view, the handkerchief to match the tie was a mistake. Why wear a good-looking tie to draw attention to the face, and then distract attention by the breast-pocket handkerchief? In most cases now the handkerchief tones with the suit or is of white or cream silk. So another vogue has died, and it is a good thing.

FOOTWEAR HARMONY

I personally should like to see better colour harmony in half-hose, with interesting designs and variations on the clock theme.

I realise that the universal stripe design has been varied by using it only for the leg part of the sock or as a coloured band round the calf, but colour effect in ribbing can be achieved successfully, and there are many good, bright colours available for the knitwear trade.

Shoes do not vary so much in colour as do men's other garments, but there is a tendency for men to wear much brighter tans for sports, and some of these would be ideal in combination with white. This scheme, however, does not find favour to any great extent in this country; it is much more popular in America.

I hope that men's fashions in Britain will soon show a departure from our traditional conservatism in dress.

CHAPTER VIII

WEARING OF INSIGNIA

By the late A. S. BRIDGLAND, M.J.I.; revised by THE EDITOR

REGULATIONS as to the wearing of the Insignia of the various Orders with Full Dress and Levee Dress.

Instructions as to wearing more than one Neck Badge by the Possessors of the Insignia of more than one Order which is so worn in uniform.

Wearing of Insignia with Court Dress.

Wearing of Insignia with Evening Dress.

Wearing of Knights Grand Cross Ribands and Neck Badges with Evening Dress.

Wearing of Orders, Decorations, and Medals in Morning Dress.

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REGULATIONS AS TO THE WEARING OF THE INSIGNIA OF THE VARIOUS ORDERS WITH FULL DRESS AND LEVEE DRESS

The Most Noble Order of the Garter (K.G.)

The Riband is worn over the *left* shoulder, the Badge resting on the *right* hip, and the Star affixed to the left breast.

The Garter is worn buckled below the *left* knee.

The Collar is worn on "Collar Days" and on other occasions when due notification is given; but not after sunset, nor when mounted on Ceremonial Parades, such as the Trooping of the Colour, except when specially ordered. It is worn over the shoulder-straps or epaulettes of Uniform Coats and also over aiguilletes, and fastened at the shoulders by White Satin Bows $1\frac{1}{2}$ " wide, the Collar hanging at equal distance back and front. On these occasions the Riband and Badge is not worn.

The Most Ancient and Noble Order of the Thistle (K.T.)

The Riband is worn over the *left* shoulder, the Badge resting on the *right* hip, and the Star affixed to the left breast.

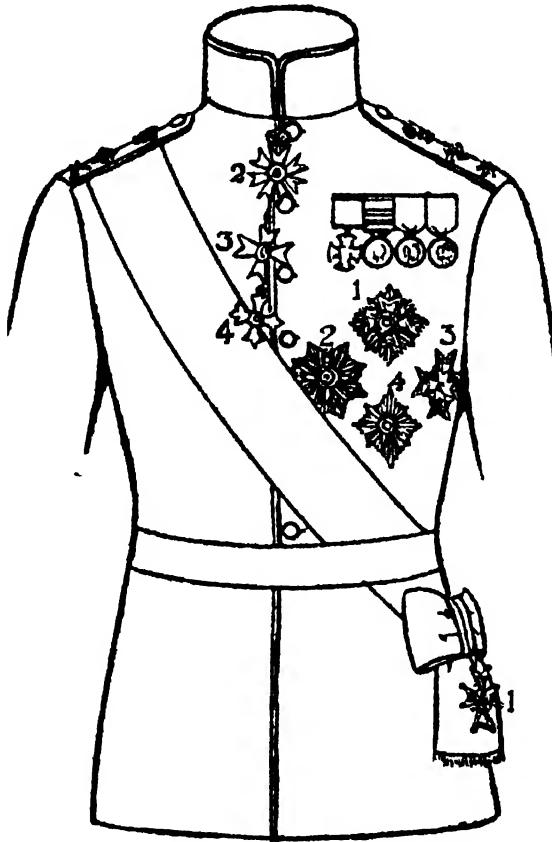


FIG. 1.—POSITIONS IN WHICH INSIGNIA OF DIFFERENT ORDERS
SHOULD BE WORN TOGETHER

Stars and Neck Badges are shown worn in order of seniority, also Orders
and Medals on the breast.

The Collar is worn on "Collar Days" and on other occasions when due notification is given; but not after sunset, nor when mounted on Ceremonial Parades, such as the Trooping of the Colour, except when specially ordered. It is worn over the shoulder-straps or epaulettes of Uniform Coats and also over aiguilletes, and fastened at the shoulders by White Satin Bows $1\frac{1}{2}$ " wide, the Collar hanging at equal distance back and front. On these occasions the Riband and Badge is not worn.

The Most Illustrious Order of St. Patrick (K.P.)

The Riband is worn over the *right* shoulder, the Badge resting on the *left* hip, and the Star affixed to the left breast.

The Collar is worn on "Collar Days" and on other occasions when due notification is given; but not after sunset, nor when mounted on Ceremonial Parades, such as the Trooping of the Colour, except when specially ordered. It is worn over the shoulder-straps or epaulettes of Uniform Coats and also over aiguilletes, and fastened at the shoulders by White Satin Bows $1\frac{1}{2}$ " wide, the Collar hanging at equal distance back and front. On these occasions the Riband and Badge is not worn.

Only one Badge is provided, so that when the Riband is worn the Badge is removed from the Collar and vice versa.

The Most Honourable Order of the Bath (Military and Civil)

G.C.B. or 1st Class; K.C.B. or 2nd Class; C.B. or 3rd Class.

The Order of Merit

O.M. (Military and Civil). This Order should *never* be worn in miniature.

The Most Exalted Order of the Star of India

G.C.S.I. or 1st Class; K.C.S.I. or 2nd Class; C.S.I. or 3rd Class.

The Most Distinguished Order of St. Michael and St. George

G.C.M.G. or 1st Class; K.C.M.G. or 2nd Class; C.M.G. or 3rd Class.

The Most Eminent Order of the Indian Empire

G.C.I.E. or 1st Class; K.C.I.E. or 2nd Class; C.I.E. or 3rd Class.

The Royal Victorian Order

G.C.V.O. or 1st Class; K.C.V.O. or 2nd Class; C.V.O. or 3rd Class; M.V.O. or 4th and 5th Classes.

The Royal Victorian Chain is entirely distinct from the Insignia of the Order. It may be bestowed in conjunction with, or in addition to, or without, the Grand Cross of the Order, and is worn on all occasions when the Riband is worn, either in Full Dress, Uniform, or in Evening Dress.

The Most Excellent Order of the British Empire (Military and Civil)

G.B.E. (men and women) or 1st Class ; K.B.E. (men), D.B.E. (women) or 2nd Class ; C.B.E. (men and women) or 3rd Class ; O.B.E. (men and women) or 4th Class ; M.B.E. (men and women) or 5th Class.

The Order of the Companions of Honour

C.H. (men and women). This Order should *never* be worn in miniature.

The Insignia of the 1st Class (Knight Grand Cross or Knight Grand Commander)

The Riband is worn over the right shoulder and in such a position that the bow, which rests on the left hip and from which the Badge is suspended, is *immediately below* the belt or sash as the case may be.

To ensure the Riband fitting well, the top edge should be fashioned to avoid sagging, and the ends should *not* be stitched together under the bow but held behind it by a large hook and eye, with an additional small hook and eye just above to ensure their being kept close together.

The Star is affixed to the left breast.

Collars are worn on "Collar Days" and on other occasions when due notification is given, but not after sunset, nor when mounted on Ceremonial Parades, such as the Trooping of the Colour, except when specially ordered. They should be worn over the shoulder-straps or epaulettes of Uniform Coats and also over aiguillettes, and fastened at the shoulders by White Satin Bows, $1\frac{1}{2}$ " wide, the Collar hanging at equal distance back and front.

When the Collar (from which the Badge is suspended) is worn, the Riband of that Order, with its Badge, should *not* be worn, but it may be replaced by the Riband of another Order.

In the case of a G.C.M.G., a G.C.I.E., and a G.C.V.O., one Badge only is provided, so that when the Collar is worn the Badge is removed from the Riband and attached to the Collar and vice versa.

Dames Grand Cross

The Riband ($2\frac{1}{4}$ " in width) is worn over the right shoulder. It should be attached to the dress on the shoulder and at the waist just above the bow, from which is suspended the Badge. This ensures the Riband keeping in the right position and fitting properly. The Star is worn on the left side, not higher than 6" above the waist.

Collars are worn on "Collar Days" and on other occasions when due notification is given, but not after sunset, except when specially ordered. They should be worn over the shoulders and fastened there by White Satin Bows, $1\frac{1}{2}$ " wide, the Collar hanging at equal distances back and front.

If a Knight possesses two or more Orders which entitle him to a Riband and Collar of each, only the Riband of one Order and the Collar of another should be worn together.

The Insignia of the 2nd Class (Knight Commander)

The Riband with the Badge attached is worn round the neck inside and under the Collar of the Uniform Coat, so that the Badge may hang about $\frac{3}{4}$ " below the Collar, the Star being affixed to the left breast.

In the case of a Dame Commander of the Order of the British Empire, the Bow with the Badge attached should be worn on the left side, the Star being affixed below the Badge on the same side.

Knights Bachelor Badge

The Knights Bachelor Badge should be worn, if alone, in the position in which the Star of an Order is worn. If worn together with the Star of an Order, it should be worn after the Star of a Knight Commander of the Order of the British Empire, before the Star of the Order of St. John of Jerusalem, and before the Star of any Foreign Order.

When two Stars are worn they should be directly above each other, the Star of the senior Order being at the top; but when three Stars are worn, the Star of the senior Order is worn above and the Stars of the two junior Orders beneath in line with each other; alternatively, at the discretion of the wearer, the Stars of the senior Order and second Order may be worn above in line with each other, and the Star of the third Order beneath. In the case of four Stars (see Fig. 1). This is the maximum number allowed to be worn at one time.

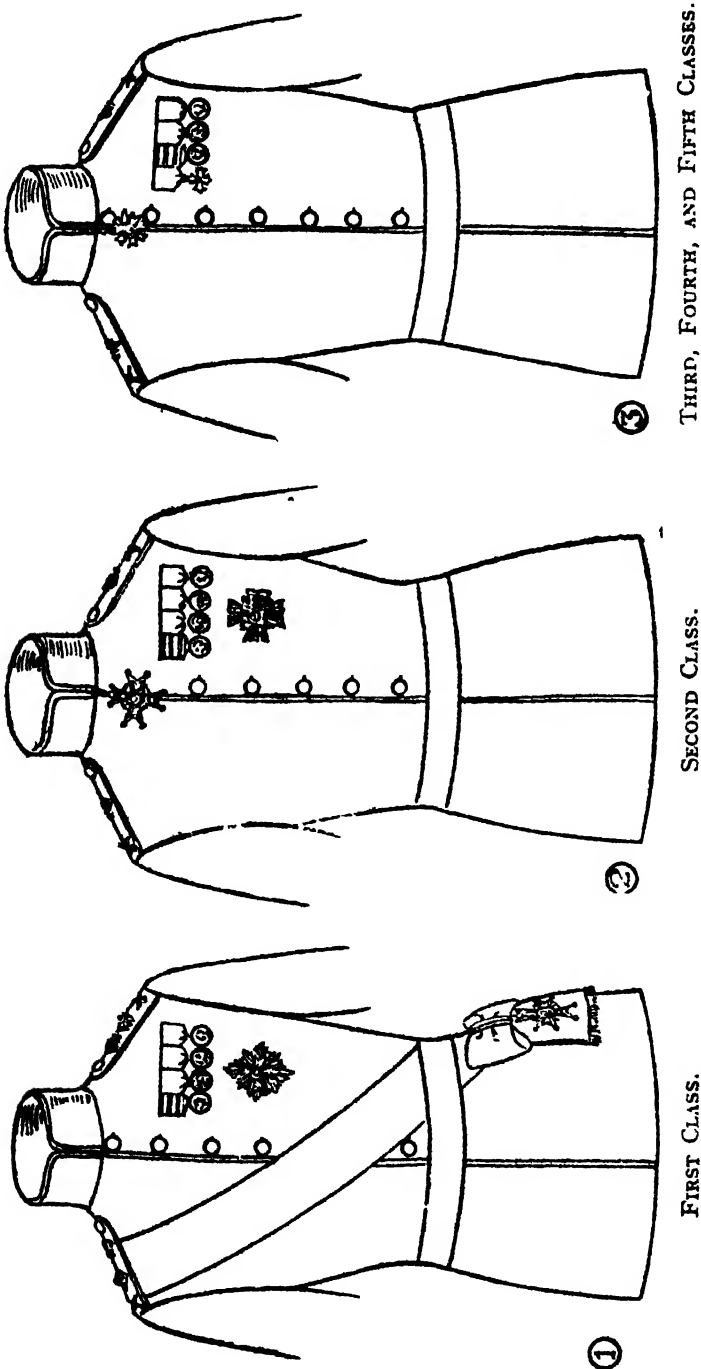


FIG 2.—POSITIONS IN WHICH INSIGNIA SHOULD BE WORN.

Sketches showing the manner in which the Insignia of the Five Classes of an Order should be worn.

Note.—In Diagram 3 the Third Class is the Neck Badge and the Fourth or Fifth Classes the Badge on the breast.

The Insignia of the 3rd Class (Companion or Commander)

The Riband with the Badge attached is worn round the neck inside and under the Collar of the Uniform Coat, so that the Badge may hang about $\frac{3}{4}$ " below the Collar.

Not more than three Neck Badges are allowed to be worn at any one time.

For instructions as to wearing more than one Neck Badge, see page 65 and Fig. 1.

In the case of ladies, the Badge is affixed to a Bow, and is worn on the left side.

The Badge of the 4th and 5th Classes (Officer or Member)

The Riband with the Badge attached is affixed to the left breast. In the case of ladies, the Badge is affixed to a Bow, and is worn on the left side.

The Order of Merit

The Riband with the Badge attached is worn round the neck in the same manner as the Badge of the 3rd Class of other Orders. It is *never* worn in miniature.

The Order of the Crown of India

This Order is worn only by ladies. The Badge is affixed to a Bow, and is worn on the left side. It is *never* worn in miniature.

The Order of the Companions of Honour

The Riband with the Badge attached is worn round the neck, in the same manner as the Badge of the 3rd Class of other Orders. It is *never* worn in miniature.

In the case of ladies, the Badge is affixed to a Bow, and is worn on the left side.

The Distinguished Service Order

The Badge is affixed to the left breast by a brooch.

The Imperial Service Order

The Badge is affixed to the left breast by a brooch.

In the case of ladies the Badge is affixed to a Bow, and is worn on the left side,

Decorations and Medals should be worn on the left breast. When two or more are mounted on a bar they should be arranged so that the lower edge is in line.

Orders, Miniature Decorations, and Medals are worn with the Alternative Dress on Ceremonial occasions when Levee or Full Dress is worn.

In Evening Dress, ladies may wear Orders, Decorations, and Medals in miniature on occasions when Insignia are worn; but when gentlemen wear Levee or Full Dress, ladies should wear full-size Orders, Decorations, and Medals, as described above. If, however, this is impracticable, ladies may wear miniatures.

Instructions for Wearing Badges Round the Neck in Uniform by the Possessors of the Insignia of more than one Order which is so worn

Only one Riband and Badge, i.e. the *senior* one, is worn round the neck inside and under the Collar of the Uniform Coat, so that the Badge hangs about an inch outside and below the front of the Collar. All other Badges are worn, one below the other, commencing about an inch below the senior Badge, each suspended from a riband emerging about $\frac{3}{4}$ " between the buttons of the Uniform Coat. A small eye is stitched inside the coat to which the riband is fastened by a hook.

Not more than three Neck Badges are allowed to be worn at any one time. (See Fig. 1.)

Wearing of Insignia with the Velvet Court Dress, the Cloth Court Dress, and the Alternative Dress

Ribands of the various Orders are worn under the coat but over the waistcoat. Only one Riband, that of the senior Order is worn (Fig. 3).

Stars are worn on the left side of the coat. Knights Grand Cross, and Knights Commanders on all occasions, except on Collar Days, when wearing the Stars of their Orders, should also wear a Riband and Badge, and vice versa.

A *Neck Badge* (full size) is suspended from a Riband of the Order and worn under the white tie, the Badge hanging about an inch below (Fig. 3).

If in possession of more than one Neck Badge, the senior one should be worn round the neck, and all other Orders, Decorations, and Medals, including those of the Neck Badges, in miniature.

Medals are worn, in miniature, on the left breast, or, in the case of the Alternative Dress, on the left lapel of the coat.

Note.—Full-size War Medals may, should the possessor desire to do so, be worn with this Dress.

The Badges of the Order of Merit and Companions of Honour are *never* worn in miniature.

In the case of the Velvet Court Dress, Old Style, a Neck Badge should be worn as follows:

The Neck Riband (preferably miniature width) should be worn under the net stock, or, where a lace fall with ordinary linen collar and evening tie are worn, under the neck band of the tie, the Badge hanging about 1" below the level of the neck stud and resting on the lace frill or fall.

Wearing of Insignia with Evening Dress

Ribands of Knights of the Order of the Garter, Thistle, and St. Patrick, and Knights Grand Cross and Knights Grand Commanders of other Orders, are worn under the evening dress coat but over the waistcoat. Only one Riband is worn. (See Fig. 3, page 68.) If in possession of more than one Riband, it is usual for the Riband of the senior Order to be worn, but it is permissible, if more appropriate, for a junior one to be worn.

Stars (full size, *never* in miniature) are worn on the left side of the coat. Knights Grand Cross and Knights Commanders on all occasions, when wearing the Stars of their Orders, should also wear a Riband and Badge, and vice versa.

Not more than four Stars should be worn at any one time.

Knights Bachelor Badge (see special paragraph on page 62).

A Neck Badge (full size) is worn under the white tie suspended from a Riband of the Order (preferably miniature width), the Badge hanging about an inch below. (See Fig. 3.) The Badges of the Order of Merit and Companions of Honour are never worn in miniature.

If in possession of more than one Neck Badge (only one should be worn at a time), it is usual for the senior one to be worn round the neck, but as it may be more appropriate for a junior one to be so worn, it is permissible to wear *all* the Neck Badges (with the exception of the Order of Merit and Companions of Honour) in miniature with the Decorations and Medals on the lapel of the coat, and in addition the full-size Neck Badge most appropriate to the occasion round the neck.

Thus, in the case of the holder of a K.C.M.G., a C.B., and a

C.S.I., at an Official India Office Dinner, the C.S.I. Badge would be worn round the neck, and the K.C.M.G., C.B., and C.S.I. Badges in miniature on the lapel of the coat, and, of course, the K.C.M.G. Star.

It is important to note that this applies only to the possessor of more than one Neck Badge. If possessed of only *one* Neck Badge, it is always worn full size round the neck and never in miniature on the lapel of the coat.

These remarks also apply to possessors of Foreign Neck Badges, as it would, for instance, be more appropriate for the holder of a Legion of Honour Neck Badge to wear it at an official dinner at the French Embassy, in place of his senior Neck Badge usually worn.

Orders Worn on the Breast, Decorations, and Medals are worn in miniature on the left lapel of the coat. The width of ribands should be $\frac{5}{8}$ " and the length $1\frac{1}{4}$ ", but when two or more are mounted on a bar they should be arranged so that the lower edge is in line.

These instructions will not affect the existing regulations with regard to the wearing of Insignia, in miniature, by Naval, Military, and Air Force Officers. The foregoing regulations also apply to the Red Evening Hunt Coat when Orders and Decorations are worn.

In Evening Dress, ladies may wear Orders, Decorations, and Medals in miniature on occasions when Insignia are worn; but when gentlemen wear Levee or Full Dress, ladies should wear full-size Orders, Decorations, and Medals, as described on this and the previous page. If, however, this is impracticable, ladies may wear Miniatures.

The Wearing of Knights Grand Cross Ribands and Neck Badges with Evening Dress

The Knight Grand Cross Riband is worn on the waistcoat and does not pass over the shoulder and down the back as with the uniform coat. It is fastened at the front of the armhole with two holes and buttons and at the opposite hip front by a button-holed pointed flap (as shown in Fig. 3). The top edge of the Riband should be fashioned to avoid sagging and undue covering of the shirt front.

A Neck Badge (full size) is worn *under* the white tie, suspended from a riband of the Order (preferably miniature width), the Badge hanging about an inch below.

Wearing of Orders, Decorations, and Medals in Morning Dress

All members of the various Orders of Knighthood, etc., and all persons who have been awarded Decorations and Medals may, *should they wish to do so*, wear their Insignia, Decorations, and Medals with Morning Dress on Official Occasions and at Public Functions.

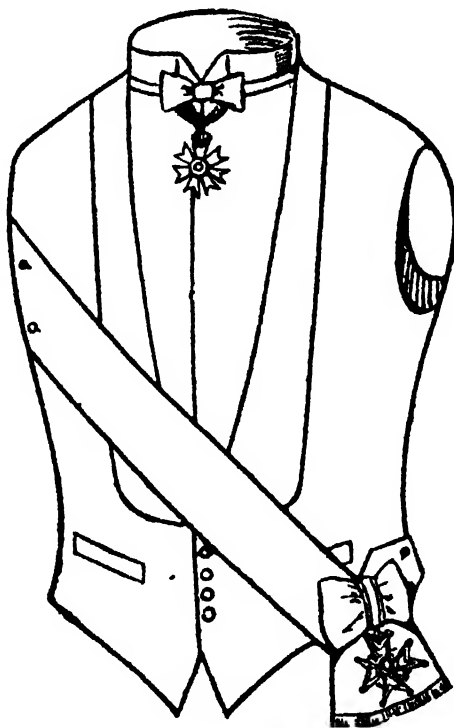


FIG 3.

The Ribands of the Orders, Decorations, and Medals may be worn on all occasions *at the discretion of the holder*.

The method of wearing the Insignia of Orders, also Decorations and Medals, on Official Occasions and at Public Functions with Morning Dress is as follows:

Knights Grand Cross
Knights Grand Commanders
Knights Commanders

} Should wear the *star only* on the left breast of the coat, or in a corresponding place on the dress, as the case may be.

Members of the Order of Merit and Companions of Honour Companions of the several Orders of Knighthood Commanders of the Royal Victorian Order Commanders of the Order of the British Empire	Should wear the riband to which the Badge is suspended under the tie, <i>which should be a bow</i> , the Badge hanging about $\frac{3}{4}$ " below the bow. (See Fig. 3.)
Companions of the Distin- guished Service Order Officers of the Order of the British Empire Members of the 4th and 5th Classes of the Royal Vic- torian Order and the Order of the British Empire Companions of the Imperial Service Order	Should wear the Badges, Decorations, and Medals on the left breast of the coat, or in a corresponding place on the dress, as the case may be.
Those who have been decorated with: The Victoria Cross The Distinguished Service Cross The Military Cross The Distinguished Flying Cross The Air Force Cross Persons who have been awarded medals	Should wear the Badges, Decorations, and Medals on the left breast of the coat, or in a corresponding place on the dress, as the case may be.

The method of wearing the Ribands of Orders, Decorations, and Medals, which will be the same in all cases, is as follows:

A piece of the Riband $1\frac{1}{2}$ " wide, or the width of the Medal riband, and $\frac{1}{2}$ " in depth, mounted on a bar of metal in the form of a brooch, to be worn on the left breast of the coat.

Note.—The above intimation only refers to Morning Dress, and does not alter the regulations with regard to wearing Orders, Decorations, and Medals with Uniform or with Evening Dress.

CHAPTER IX

LADIES' GARMENTS MEASURING

By THE EDITOR

WHAT was said in the chapter on measuring for gentlemen's garments applies equally here. As well as actual measurement, careful observation of the figure must be made. The female figure is subject to as many variations as that of the male; customer's peculiar characteristics must be carefully noted and recorded at the time when the order is taken.

There is something else of which account must be taken by the cutter when he is measuring for ladies' garments. What kind of clothes is the lady wearing? She may have on a thin blouse, a thick woollen jumper, or a frock of tweed or of a very light, flimsy material. It is advisable for the cutter to ascertain for what purpose the lady will use the suit or coat he is about to make for her, and to ask her what kind of clothes she will be likely to wear under it. Inquiries of this kind can be made in a courteous manner, and they will certainly save a great deal of trouble and disappointment later on.

The measures most frequently used by cutters to-day are the standard lengths and circumferences. The supplementary measures already referred to in this work, such as the depth of scye, front shoulder, middle shoulder, etc., are sometimes used by certain cutters as checks. Certain of these measures will be described here, and other additional ones which have been found very helpful in ladies' tailoring.

On the accompanying illustration (Fig. 4) A shows the positions of the tape when what are usually the first five measures are being taken. o is the nape of neck, which is generally located at the base of the collar-stand of a jacket or coat. If the lady is wearing such a garment as in the present sketch, these measures may be taken over it, as indicated here. She may, however, be wearing a blouse or jumper, and in this case the

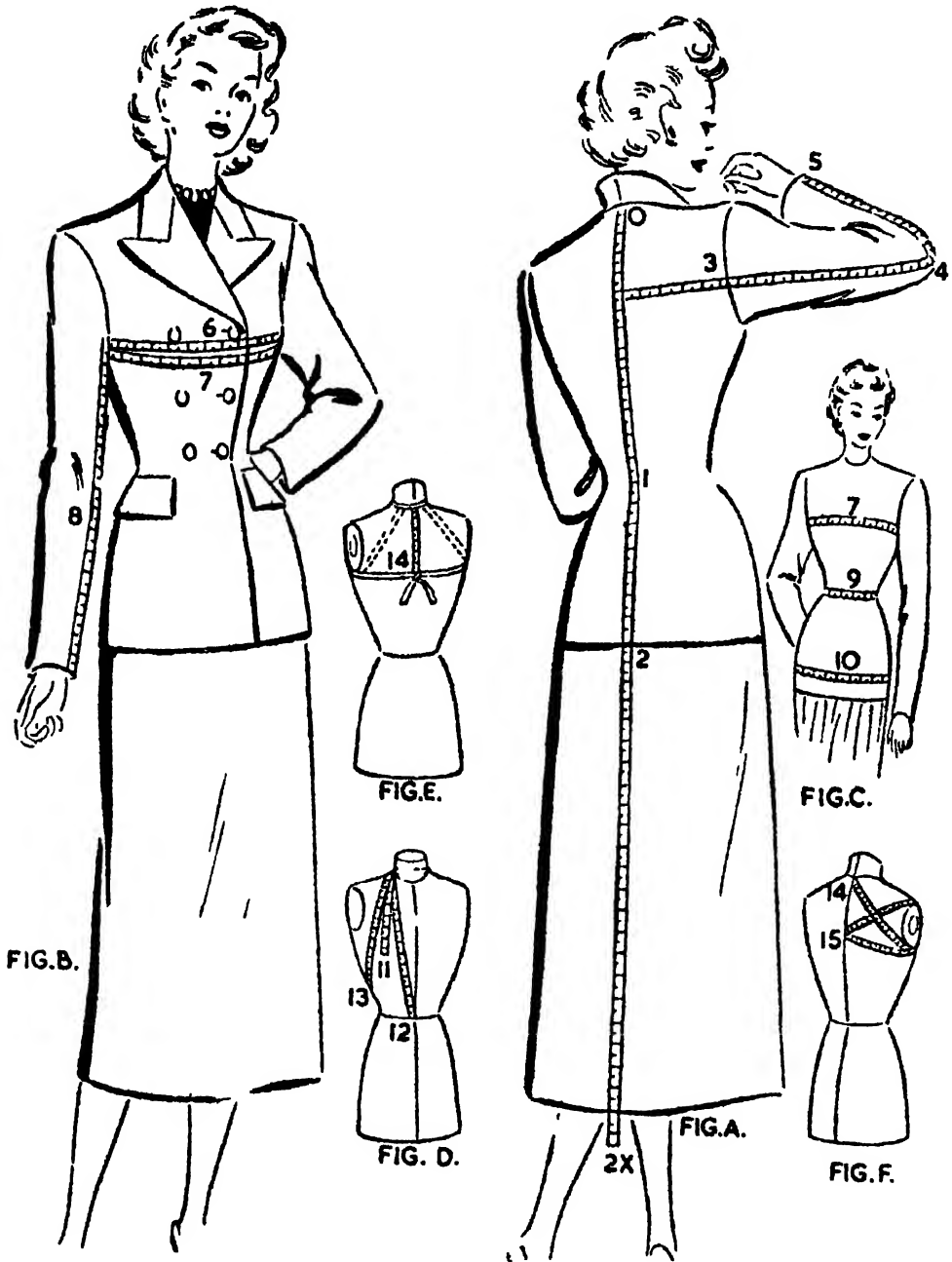


FIG. 4

location of the nape will have to be judged by the cutter. 1 from 0 is the natural waist length; 2 from 0 is the desired length of jacket. (If an over-garment is required, the length will be registered according to the style asked for. In this instance 2x denotes the over-garment length.)

At a position on the centre back, more or less level with the sleeve pitch, the half-back width is taken as to 3; the tape is continued to 4 for the elbow, and to 5 for the length of sleeve.

It must be pointed out here that for the purpose of illustrating these measures, the arm has been raised above the square and brought close to the body. Actually, the arm should be bent at the elbow and the forearm kept absolutely square.

Fig. B shows the chest measure, 6, and the bust measure, 7, taken over the jacket; this may be done in some cases when a particularly easy outer garment is required, but the most frequently adopted course is to take these measures *under* the jacket, as shown at 7 on Fig. C. Refer again to Fig. B and notice the measure at 8; this is the forearm measure, and is taken from the front sleeve pitch position to the cuff or wrist. It is a good plan to steady the tape where the number 8 appears on this figure, in order to ensure accurate measurement of the slightly hollow contour of the inside of the arm.

On Fig. D are illustrated some very useful check measures. The first of these, 11, is taken from the nape of neck to the most prominent part of the bust; the second, 12, is taken from the nape to the centre of front waist; whilst the third is taken from the nape to side waist, slightly towards the back, as at 13.

In addition to the bust measure already mentioned (7) on Fig. C are shown the waist measure, 9, and the hip measure, 10.

Certain of the supplementary measures will now be described. The first of these is the depth of scye measure, shown on Fig. E. When this is taken, the tape is placed over the shoulders and the ends are brought back under the arms to the centre of the back, as shown at 14. The tape should be kept horizontal, and a pin should be placed at 14. A measure is then recorded from the nape to this point.

What are known as long shoulder measures have, like short direct measures, been used by cutters for generations. They are very helpful in giving some indication of a figure's build in the shoulder region. A brief description of the most widely known shoulder measures will now be given.

The upper shoulder measure is illustrated on Fig. F. It is taken from the nape of neck, 14, from which point the tape is brought round the scye and continued back to the starting-

point. On the same Fig. is shown the middle shoulder measure, which starts at a point on the back-seam opposite the sleeve-pitch, as shown at 15. From this point the tape is taken over the shoulder, under the scye, and back again to 15. This is a very useful measure; a working scale may be fixed by taking two-thirds of its quantity as a basis, as was advocated by J. P. Thornton in his "Sectional" and "International" systems.

A third shoulder measure, known as the lower, is taken from the nape of neck, continued down the front shoulder, under the arm, and straight across to the back seam at a point level with the base of scye.

Two short check measures remain to be discussed, and these may be illustrated by further reference to Fig. B, where the tapes are shown at 6 and 7. An across-chest measure may be taken from front of scye to front of scye (as at 6); and an across-bust from base of scye to base of scye (as at 7).

SKIRTS

Skirts require few measures and, apart from the waist and hip size and occasionally the width of hem, there are only the lengths to consider. It is usual to take the length of front, side, and back. Sometimes a particular distance from the ground is asked for by the customer.

CHAPTER X

LADIES' GARMENTS

COAT CUTTING

By PHILLIP DELLAFERA
(Principal of the "Tailor and Cutter" Academy)

THE BASIC PATTERN

Diagrams 14 and 15

ON the basic pattern are set out all the main points of the system which may be used for this and all the coat drafts following. Seams are allowed at all parts in each of the drafts, excepting in cases where special mention is made.

All the garments depicted are more or less standard in design. Changes in fashion are taking place continually; these can be incorporated quite effectively in the system laid down here. No attempt has been made to illustrate the many possible styles of either present or future. The superimposition upon the basic structure is something that can be readily accomplished by the artistic cutter.

This is a standard model of a semi-fitting coat, with shoulder dart and a small dart at the waist. Fronts are double-breasted, with plain jetted pockets; there are two buttons.

MEASURES: 15½" to waist; 42" full length of back; 7" half-back; 36" bust; 28" waist; 40" hips.

Scale is ½ Bust for sizes below 36" and ⅓ Bust plus 6" for other sizes—18".

INSTRUCTIONS FOR DRAFTING

DIAGRAM 14

Draw construction line 0-4.

1 from 0 = ⅓ scale plus 3½".

2 from 1 = waist length.

3 from 2 = 8" for normal hip line.

4 from 0 = full length of back plus ⅓".

5 is midway between 0 and 1.

Square across from these points.

6 from 2 = ⅓".

Draw centre back-seam from 0 through 6 to 4 coming in ⅓" at 3.

7 from 0 = ⅓ scale less ⅓".

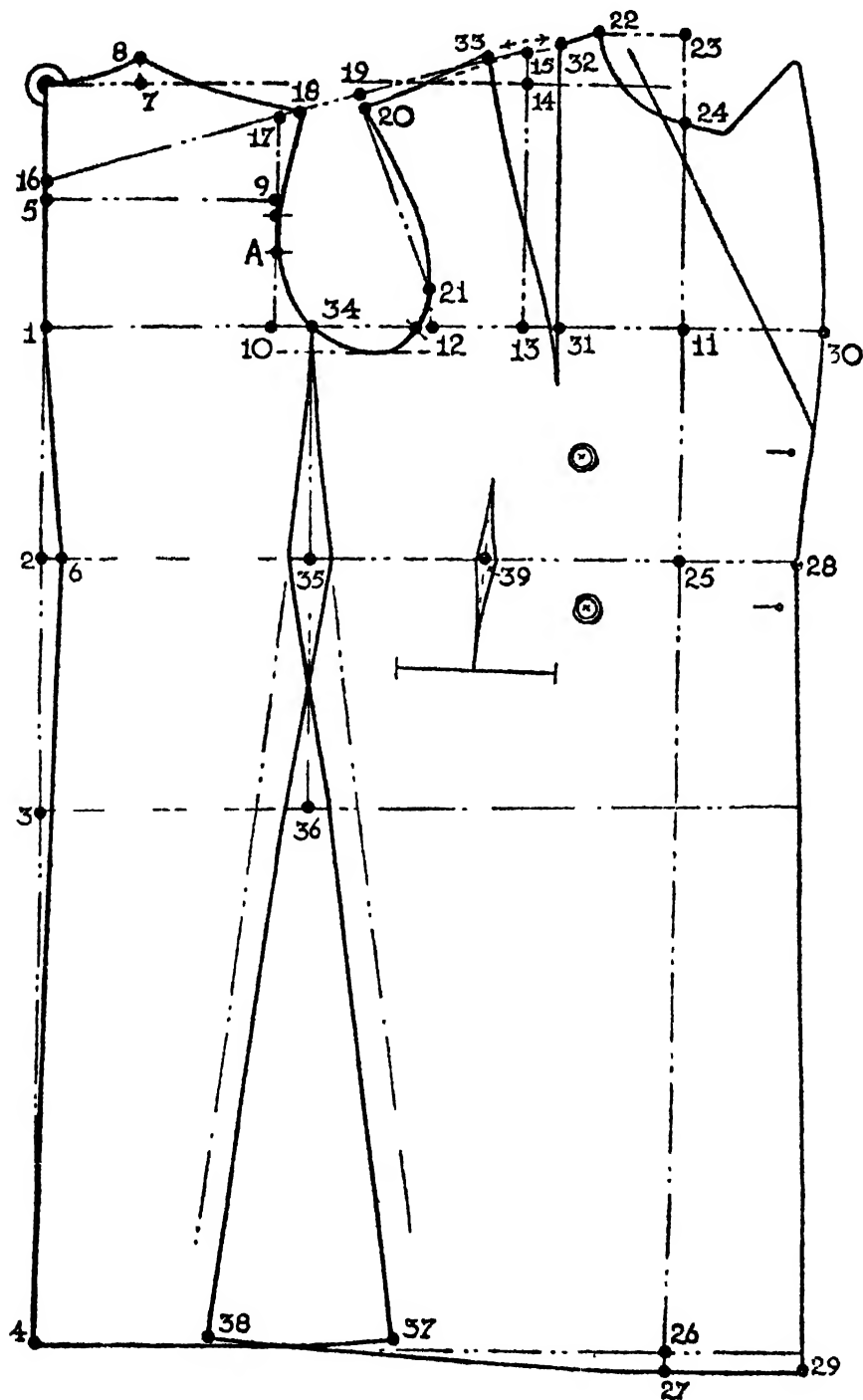


DIAGRAM 14.

8 from $7 = \frac{1}{4}$ " : shape back neck from 8 to o.

9 from $5 = \frac{1}{2}$ width of back plus $\frac{1}{4}$ ".

10 is squared from 9 on to depth of scye line.

11 from $1 = \frac{1}{2}$ bust plus $2\frac{1}{4}$ ".

12 from $11 = \frac{1}{2}$ scale less $\frac{1}{4}$ ".

13 from $12 = \frac{1}{2}$ scale.

14 is squared up from 13, the height being fixed on top construction line.

15 from $14 = \frac{1}{4}$ scale less $\frac{1}{2}$ ".

16 is $\frac{1}{4}$ " above 5; draw straight line from 15 to 16.

17 is squared up from 9 on to line 15-16.

18 from $17 = \frac{1}{4}$ ".

Draw back shoulder-seam from 18 to 8.

19 from $15 =$ back shoulder length less $\frac{1}{4}$ ".

20 from $19 = \frac{1}{4}$ ".

Draw forepart shoulder from 15 to 20.

21 is $1\frac{1}{2}$ " above 12 for front of scye.

Shape armhole from 20 through 21 and 9 to 18, hollowing about $\frac{3}{4}$ " between 20 and 21; also deepening it $\frac{1}{4}$ " between 10 and 12.

Locate front pitch $\frac{1}{4}$ " above scye level opposite 12, and back pitch $\frac{1}{4}$ " below 9; the latter quantity is half the amount the scye has been deepened.

The fashion pitch is $1\frac{1}{4}$ " below the normal back pitch, as shown at A.

22 is a continuation of line 15-16 and from centre front equals $\frac{1}{2}$ scale.

23 is squared out from 22 and squared up from 11.

24 from $23 = \frac{1}{2}$ scale.

Shape the gorge as shown from 24 to 22.

25 and 26 are squared down from 11.

27 is $\frac{1}{4}$ " below 25.

28 from $25 = 3\frac{1}{4}$ "; 29 from $27 = 4\frac{1}{4}$ ".

30 from $11 = 4\frac{1}{4}$ ".

Shape front edge from 30 through 28 to 29, completing lapel above 30 as desired.

31 is midway between 11 and 12.

32 is approximately midway between 15 and 22.

33 is swept over from 32; the pivot is fixed just below 31, and the distance from 32 to 33 equals the amount from 15 to 22.

34 is about $1\frac{1}{2}$ " from 10, but is usually located at the point where armhole crosses the line from 1.

35 and 36 are squared from 34.

Take out $\frac{1}{4}$ " each side of 35 for waist suppression.

Make up hip size by overlapping at 36, the quantity being fixed as follows:

Measure the distance from centre back to centre front, deduct this quantity from the actual hip size; then add $1\frac{1}{4}$ " for seams and ease. The remaining quantity is the overlap.

37 and 38 are drawn through from waist after the overlap has been marked at 36, the amount of spring being a matter of taste. A good guide is to continue the lines from 34 to bottom edge, then make the side-seam run parallel with these lines as shown on diagram.

39 is midway between side-seam and 25 for position of waist dart.

Complete bottom of back from 4 to 37 and forepart from 38 to 29, as indicated.

SLEEVE AND COLLAR. DIAGRAM 15

The sleeve-head is produced by taking certain measurements of armhole, and applying them from various points as shown on the diagrams. The method shown will apply to all garments with a standard armhole.

First of all locate front pitch $\frac{1}{4}$ " above scye level at E (Section A) and normal back pitch at A, this being $\frac{1}{4}$ " below 9. The fashion, or dropped, hindarm pitch is $1\frac{1}{4}$ " below A and is indicated by point F.

B is the scye level below 10; C indicates the back shoulder end; D is forepart shoulder end; whilst E marks the front pitch.

THE SLEEVE. SECTION C

Square construction lines 0-2-10.

1 from 0 = the distance from A to B at scye (Section A).

2 from 1 = the combined distances of A to C and D to E, minus $1\frac{1}{2}$ ".

3 is midway between 0 and 2.

4 is squared from 3 and = 2".

5 is $1\frac{1}{4}$ " from line 0-2, and corresponds with A to F at scye.

Shape the crown of sleeve from 1 through 4 and 2 to 5, adding $1\frac{1}{4}$ " between 1 and 4, about $\frac{1}{4}$ " between 2 and 4; then make a continuous curve to 5.

6 from 1 = the under-scyer quantity measured very carefully from E to F in Section A.

This is rather a difficult measure to

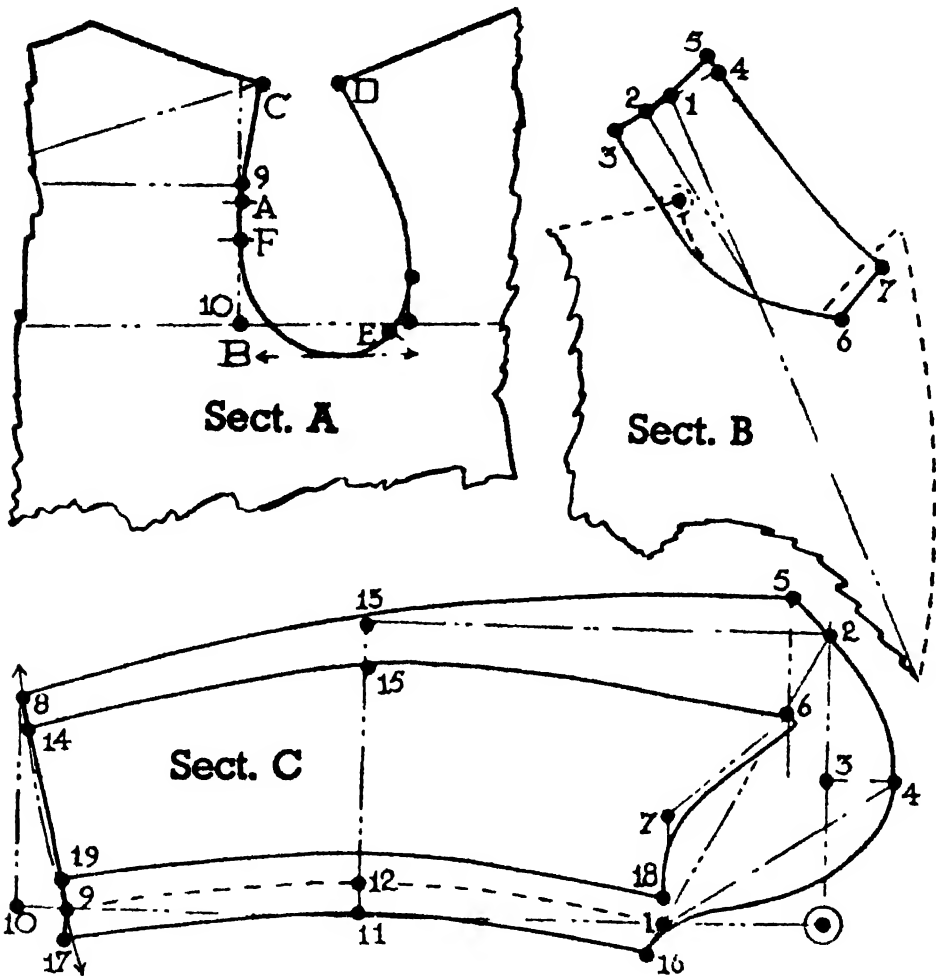


DIAGRAM 15

take, as it varies with the manner in which it is taken. The best plan is to start from E and take the tape just outside or below the armhole; this will ensure that the under-sleeve is large enough.

7 is squared from 1 and $=\frac{1}{2}$ scale; draw straight lines from 1 to 7 and 7 to 6. Shape under-sleeve from a point $\frac{1}{4}$ " above 1 to 6, keeping inside these two straight lines.

8 and 9 are swept from 2 and $=$ length of hindarm seam plus $\frac{1}{4}$ ".

10 from 9 $= 1\frac{1}{2}$ ".

The actual position of point 8 is fixed about $\frac{1}{2}$ scale plus $\frac{1}{4}$ " from 10.

The usual procedure is to sweep from 8 towards 9, then place long arm of square on line 0-10 so that $\frac{1}{2}$ scale plus $\frac{1}{4}$ " is registered in the sweep 8-9. Generally speaking, points 9 and 10 are $1\frac{1}{2}$ " to $1\frac{3}{4}$ " apart.

11 is midway between 1 and 9.

12 from 11 is $\frac{1}{4}$ "; the best plan is to go in 1 ", draw straight lines to 1 and 9, then fill up $\frac{1}{4}$ " to get a good run of normal forearm.

13 is squared from 2 and 11.

Draw hindarm-seam of top-sleeve from 5 to 8, adding a slight round beyond 13 for elbow.

14 from 8 $= \frac{1}{4}$ "; 15 from 13 $= 1$ ".

These quantities should be located so that a nice line is obtained from 6 to 14 for hindarm-seam of under-sleeve.

16 and 17 are $\frac{3}{4}$ " out from the normal forearm.

18 and 19 are $\frac{3}{4}$ " inside normal forearm

This makes the so-called false forearm by adding to the top-sleeve and taking off the under-sleeve.

THE COLLAR. SECTION B

Continue crease edge of lapel well beyond the neck point.

1 from neck point = the back neck quantity.

2 from 1 = the difference between stand and fall

In this case the stand is $1\frac{1}{2}$ " and the fall 2"; therefore the difference between stand and fall is $\frac{1}{2}$ ".

3 is squared from 2 and = the stand amount; 4 is squared from 2 and = the fall.

5 from 4 - $\frac{1}{2}$ the difference between stand and fall.

6 and 7 are $\frac{1}{2}$ " beyond lapel and vary in width as desired.

Draw sewing-on edge from 6 to 3, centre back from 5 through 2 to 3, outer edge from 5 to 7; and collar end from 6 to 7.

When cutting the material, it is advisable to leave a fair margin at fall edge and collar end for making up and shaping.

S.B. SAC COAT

Diagram 16

THE sac coat is a useful garment for mid-season wear. The design shown here is single-breasted and has slanting welted pockets.

MEASURES. $15\frac{1}{2}$ " to waist, 42" full length of back; 7" half-back, 36" bust; 28" waist; 40" hips.

Scale is $\frac{1}{2}$ Bust for sizes below 36" and $\frac{1}{3}$ Bust plus 6" for larger sizes—18"

INSTRUCTIONS FOR DRAFTING

Draw construction line 0-4
 1 from 0 = $\frac{1}{2}$ scale plus $3\frac{1}{2}$ "
 2 from 0 = waist length
 3 from 2 = 8" for normal hip line
 4 from 0 full length of back plus $\frac{1}{4}$ "
 5 is midway between 0 and 1
 Square across from these points
 6 from 0 = $\frac{1}{2}$ scale less $\frac{1}{4}$ "
 7 is squared from 6 and $\frac{3}{4}$ "
 Shape the back neck from 7 to 0
 8 from 5 $\frac{1}{2}$ width of back plus $\frac{1}{2}$ "
 9 is squared from 8 on to depth of scye line
 10 from 1 = $\frac{1}{2}$ bust plus $2\frac{1}{4}$ "
 11 from 10 = $\frac{1}{2}$ scale less $\frac{1}{4}$ "
 12 from 11 = $\frac{1}{2}$ scale
 13 is squared up from 12 and located on top construction line
 14 from 13 = $\frac{1}{4}$ scale less $\frac{1}{4}$ "
 15 is $\frac{3}{4}$ " above 5
 Draw straight line from 14 to 15
 16 is squared up from 8 and 9 on to line 14-15
 17 from 16 = $\frac{1}{4}$ "
 Draw back shoulder seam from 17 to 7
 18 from 14 = back shoulder length less $\frac{1}{4}$ "
 19 from 18 = $\frac{1}{4}$ "
 Draw forepart shoulder seam from 14 to 19
 20 is squared from 11 and $1\frac{1}{2}$ " for front of scye

Shape scye or armhole, from 19 through 20 and 8 to 17, deepening it $\frac{3}{4}$ " between 9 and 11
 21 is squared out from 14 and = $\frac{1}{2}$ scale
 22 is $\frac{1}{2}$ scale from 21 and is located by drawing a straight line from 21 to 10
 23 is squared up from 10 and forms a continuation of neck or gorge, which is drawn from 22 to 14
 Go in $\frac{1}{4}$ " at 22 and 23, then mark the neck dart to a point about 2" from 10
 24 is squared from 10 to the waist line
 25 from 24 = $\frac{1}{4}$ "
 26 and 27 are drawn through from 10 and 25 the latter point being $\frac{1}{4}$ " below bottom construction line
 28 and 29 are $2\frac{1}{4}$ " beyond centre line for button stand and front edge, complete shape of lapel as desired
 30 is located at the point where armhole crosses the line from 1
 31 is squared from 30 to the waist line
 32 is fixed by adding $\frac{1}{2}$ " at 31 and drawing straight through from 30
 33 is located by adding 1" at 31 and drawing through from 30
 Complete bottom of back from 4 to 32 and for 1" rt from 33 to 29
 34 is squared down from 11 and is about 1" below the waist line
 Mark pocket from this point about $6\frac{1}{2}$ " long and parallel with the side seam of forepart

S.B. RAGLAN

Diagram 17

ALWAYS a popular style, the Raglan is really a version of the sac type of garment. The present example has the three-piece sleeve; the fronts are ample, with D.B. style revers. The pocket shown is the plain jetted type. Flaps may be added, if desired.

MEASURES: $15\frac{1}{2}$ " to waist; 42" full length of back; 7" half-back; 29" overarm; 36" bust; 28" waist; 40" hips.

Scale is $\frac{1}{2}$ Bust for sizes below 36" and $\frac{1}{3}$ Bust plus 6" for larger sizes—18".

INSTRUCTIONS FOR DRAFTING

The main points up to number 33 are the same as for the Sac Coat previously described, so that a brief list of quantities will be sufficient.

- 1 from 0 = $\frac{1}{4}$ scale plus $3\frac{1}{2}$ ".
- 2 from 0 = waist length.
- 3 from 2 = 8" for hip line.
- 4 from 0 = full length of back.
- 5 is midway between 0 and 1.
- 6 from 0 = $\frac{1}{4}$ scale less $\frac{1}{4}$ ".
- 7 from 6 = $\frac{1}{4}$ ".
- 8 from 5 = $\frac{1}{4}$ width of back plus $\frac{1}{4}$ ".
- 9 is squared from 8.
- 10 from 1 = $\frac{1}{4}$ bust plus $2\frac{1}{2}$ ".
- 11 from 10 = $\frac{1}{4}$ scale less $\frac{1}{4}$ ".
- 12 from 11 = $\frac{1}{4}$ scale.
- 13 is squared up from 12.
- 14 from 13 = $\frac{1}{4}$ scale less $\frac{1}{4}$ ".
- 15 is $\frac{1}{4}$ " above 5.
- 16 is squared up from 8; 17 from 16 = $\frac{1}{4}$ ".
- 18 from 14 is $\frac{1}{4}$ " less than 7-17.
- 19 from 18 = $\frac{1}{4}$ "; 20 from 11 = $1\frac{1}{4}$ ".
- 21 from 14 = $\frac{1}{4}$ scale.
- 22 from 21 = $\frac{1}{4}$ scale.
- 23 is squared up from 10; 24 is squared down from 10.
- 25 from 24 = $\frac{1}{4}$ "; 26 and 27 are drawn through 25 from 10.
- 27 from 26 = $\frac{1}{4}$ ".
- 28 and 29 are $2\frac{1}{4}$ " for button-stand.
- 30 is on the line from 1, where back of armhole crosses it.
- 31 is squared from 30.
- 32 and 33 are fixed by overlapping at 31, according to style desired.

So far, the design of the shoulders follows that described in the basic coat draft. For the Raglan, proceed as follows:

- 34 from 14 = $\frac{1}{4}$ ".
- 35 from 7 = $\frac{1}{4}$ ".
- Shape Raglan armhole from 34 through 20 and 8 to 35, deepening 1" between 9 and 11.
- 36 is the front pitch and is located $\frac{1}{4}$ " above lowered scye level at 11.
- 37 is the normal back pitch and is $\frac{1}{4}$ " below 8.
- 38 from 37 = $1\frac{1}{4}$ " for dropped hindarm or fashion pitch.

THE SLEEVE

First of all draft an ordinary sleeve, as described for Diagram 15, to the following brief details:

Square construction lines 0-2-1.

- 1 from 0 = the distance from 37 to scye level below 9.
- 2 from 1 = the combined distances of 37 to 17 and 19 to front pitch less 1".
- 3 is midway between 0 and 2; 4 from 3 = 2".
- 5 is $1\frac{1}{4}$ " below line 0-2 and corresponds with the quantity from 37 to 38 at scye.
- 6 is full length of hindarm.
- 7 is swept from 6, making the pivot at 2; make width of cuff as desired.
- 8 is midway between 1 and 7.
- 9 is squared from 8 and 2.

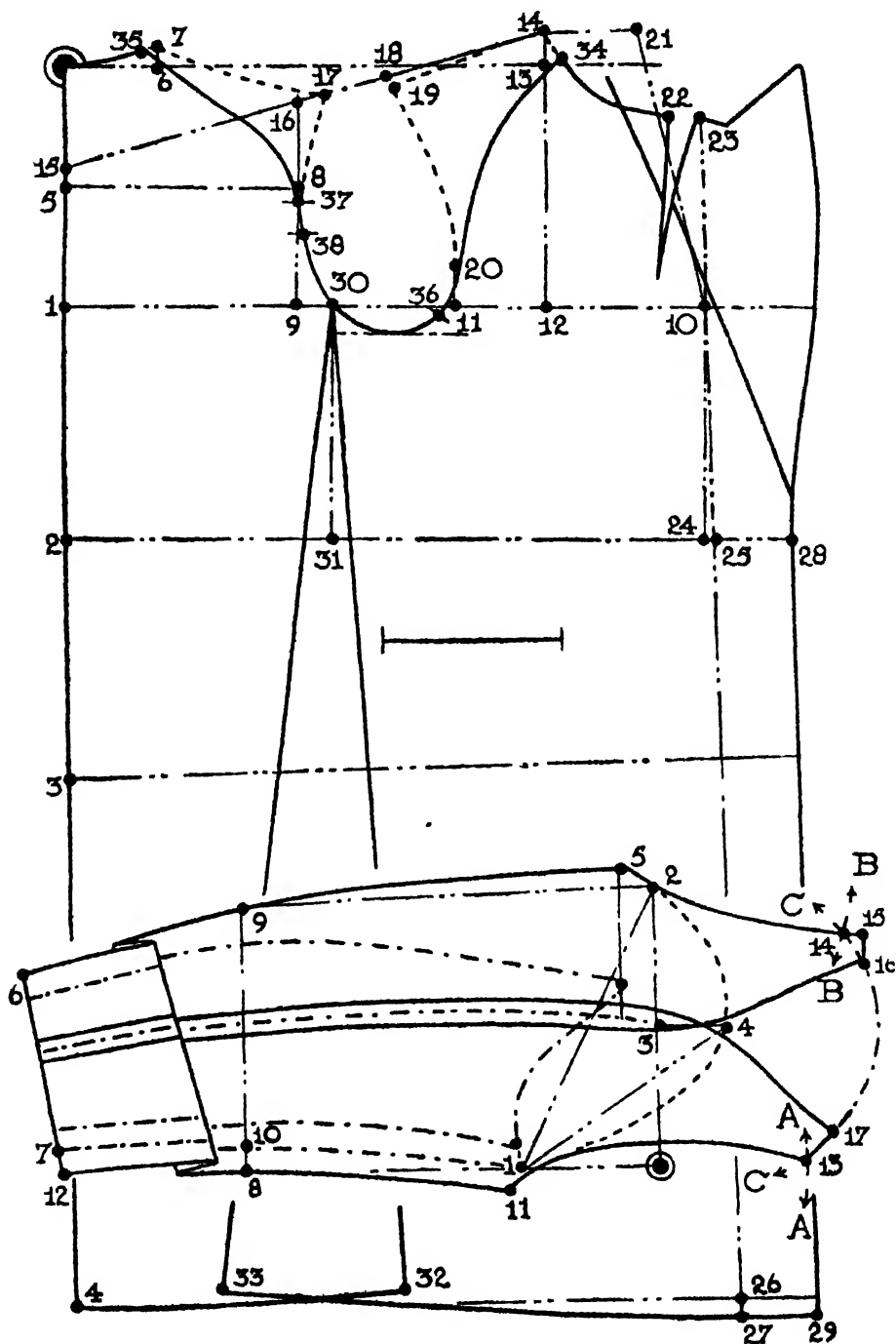


DIAGRAM 17.

10 is 1" hollow at forearm.

11 and 12 are $\frac{1}{4}$ " added on top-sleeve for false forearm.

Complete the normal sleeve as shown.

The "horns" are located by making three sweeps (A, B, and C); the first from point 1, the second from point 2, and the third from point 4.

Measure the distance from 34 to front pitch and sweep this quantity from point 1 to A-A. Next, measure the distance from 35 to 37, deduct $\frac{1}{2}$ ", and sweep this from point 2 to B-B. Finally, measure the quantity from 14 to 19 and make the third sweep from 4 to C-C.

13 and 14 are the bisecting points of the three sweeps.

15 from 14 = $\frac{1}{2}$ ", and is added to make up for the $\frac{1}{2}$ " taken off the second sweep.

16 from 15 = $\frac{1}{4}$ "; that is, $\frac{1}{4}$ " more than the quantity taken off at 35-7.

17 from 13 = $1\frac{1}{4}$ "; this is $\frac{1}{2}$ " more than the amount taken off at 34-14.

Shape front shoulder section from 13 to 11, hollowing $\frac{1}{4}$ " between 13 and 1; also filling up slightly at 1.

The back shoulder section is drawn from 15 through 14 and 2 to 5, hollowing $\frac{1}{4}$ " between 14 and 2.

The neck portions are drawn from 15 to 16 and 13 to 17.

Now draw a construction line through centre of top-sleeve and complete the seam by extending shoulder dart from 16 and 17 through a point just below 4 to cuff, overlapping $\frac{1}{4}$ " for seam allowance. This overlap may be increased if a wider sleeve is desired.

NOTE: It will be seen that the sleeve is represented as having been folded at its lower part; this is done for convenience in spacing the diagram.

DEEP SCYE SEMI-RAGLAN

Diagram 18

THIS is another type of Raglan, with a deep scye and a two-piece sleeve. It has double-breasted fronts, though it may be made in the single-breasted style, if preferred. The back is darted.

MEASURES: $15\frac{1}{2}$ " to waist; 42" full length of back; 7" half-back; 18" forearm; 36" bust; 28" waist; 40" hips.

Scale is $\frac{1}{2}$ Bust for sizes below 36" and $\frac{1}{3}$ Bust plus 6" for larger sizes—18".

INSTRUCTIONS FOR DRAFTING

Proceed as already described to get the basic outline.

Draw construction line 0-3.

1 from 0 = $\frac{1}{2}$ scale plus $3\frac{1}{2}$ ".

2 from 0 = waist length.

3 from 0 = full length of back plus $\frac{1}{4}$ ".

4 is midway between 0 and 1.

5 from 0 = $\frac{1}{2}$ scale less $\frac{1}{4}$ ".

6 from 5 = $\frac{1}{2}$ ".

7 from 4 = $\frac{1}{2}$ width of back plus $\frac{1}{2}$ ".

8 is squared from 7.

9 from 1 = $\frac{1}{2}$ bust plus $2\frac{1}{2}$ ".

10 from 9 = $\frac{1}{2}$ scale less $\frac{3}{4}$ ".

11 from 10 = $\frac{1}{2}$ scale.

12 is squared up from 11

13 from 12 = $\frac{1}{2}$ scale less $\frac{1}{2}$ ".

14 from 4 = $\frac{1}{2}$ ".

15 is squared up from 7.

16 from 15 = $\frac{1}{2}$ ".

17 from 13 is $\frac{1}{4}$ " less than 6-16.

18 from 17 = $\frac{1}{4}$ "; 19 from 10 = $1\frac{1}{2}$ ".

20 is an extension of line 13-14 and is $\frac{1}{2}$ scale from centre front.

21 is squared from 20; 22 from 21 = $\frac{1}{2}$ scale.

23, 24, and 25 are squared from 9.

25 from 24 = $\frac{1}{4}$ ".

26 from 23 = $4\frac{1}{2}$ "; 27 from 25 = $4\frac{1}{2}$ ".

28 from 9 = $5\frac{1}{2}$ ".

Draw front edge from 28 through 26 to 27, adding a fair amount of round at lapel for roll collar; or shape as desired.

29 is midway between 8 and 10.

30 is $\frac{1}{4}$ " below 29 for normal scye.

For the semi-Raglan shoulders and deep scye, proceed as follows:

31 is squared from 29 to the waist line.

32 is midway between 30 and waist line

33 is midway between 6 and 16.

34 is $\frac{1}{4}$ " above 33 for back shoulder-seam of semi-Raglan.

35 is midway between 9 and 10

36 is squared up from 35.

37 is swept over from 36, the pivot is fixed at 35 and the distance from 36 to 37 corresponds with the quantity between 13 and 20.

38 from 37 = 6 to 34 minus 36 to 20.

(In other words, the combined distances of 36-20 and 38-37 equal the distance from 6 to 34 at back.)

Shape the deep scye semi-Raglan arm-hole from 38 to 32 and 34 to 32, as shown.

39 and 40 indicate bottom of side-seams, the amount of fullness and shape at waist being arranged as desired.

The front pitch is $\frac{1}{4}$ " above normal scye level at 10 and back pitch $\frac{1}{4}$ " below 7.

THE SLEEVE

Square construction lines 0-2-11.

1 from 0 = the distance from back pitch to normal scye level below 8.

2 from 1 = the combined distances of back pitch to 16 and 18 to front pitch less $\frac{1}{4}$ ".

3 is midway between 4 and 2.

4 from 3 = $2\frac{1}{2}$ ".

The "horns" are located by making three sweeps (A, B, and C); the first from 1, the second from 2, and the third from 4.

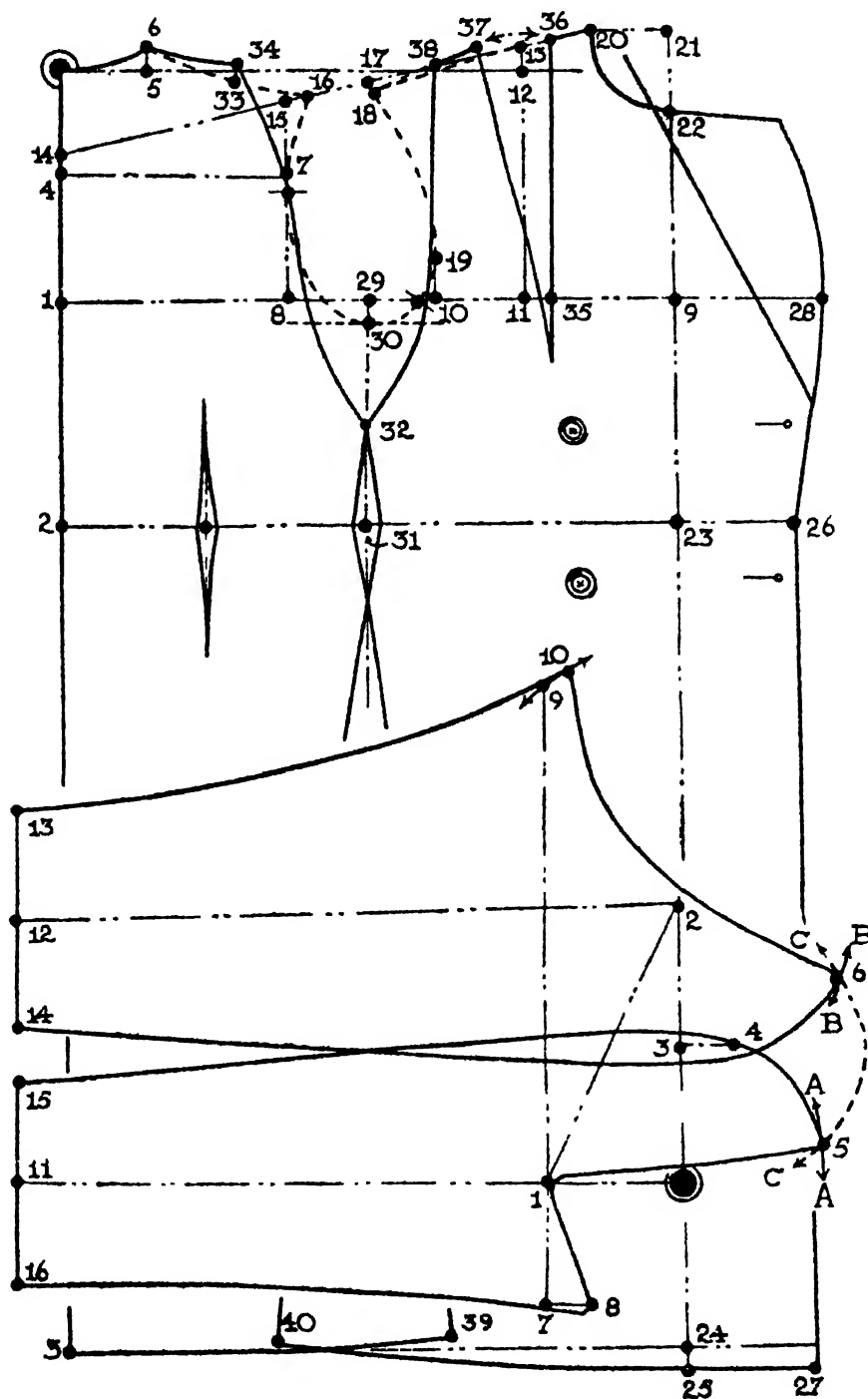


DIAGRAM 18.

Measure the distance from 38 to front pitch, add 1" and sweep from 1 to A-A.

Now measure from 34 to back pitch, add 1" and sweep from 2 to B-B.

Finally, measure from 34 to 16, add $1\frac{1}{2}$ " and sweep from 4 to C-C, bisecting sweeps A and B.

5 is the front section which joins to 38.

6 is the back portion and goes to 34.

7 is squared out from 1 and equals the distance from front pitch to 32.

8 is squared from 7 and equals half the distance between 30 and 32.

9 is squared out from 1, and from 2 equals the distance from back pitch to 32 plus $\frac{1}{2}$ ".

10 is swept out from 9, the pivot being fixed at 2, and the distance from 9 to 10 is half the quantity between 7 and 8.

Shape the front portion from 5 to 8, adding a slight round between 5 and

1; then almost straight from 1 to 8 and fill up $\frac{1}{4}$ " at 1.

The back section is drawn from 6 to 10, adding about $\frac{1}{4}$ " at 2 to get a good "run" of seam.

11 from 1 = forearm length (18").

12 is squared from 2 and 11.

13 from 12 = $\frac{1}{4}$ size of cuff plus $\frac{1}{4}$ ".

14 from 12 is the same as 13-12.

15 from 11 and 16 from 11 are the same as 13-14-12.

Hollow underarm-seam $\frac{1}{4}$ " between 8 and 16, also between 10 and 13, checking the lengths in both cases to make sure they are equal.

(Any adjustment should be made at point 10.)

Complete centre-seams from 5 and 6 through a point just above 4 to 14 and 15, making them form a continuous "run" from top to bottom and overlapping at 3 so that sufficient width is given to get the desired shape.

THE DOLMAN

Diagrams 19 and 20

THIS stylish coat has grace and ampleness very happily combined. The model has a shoulder dart and a single-pleated back.

MEASURES: $15\frac{1}{2}$ " to waist; 42" full length of back; 7" half-back; 36" bust; 28" waist; 40" hips.

Scale is $\frac{1}{2}$ Bust for sizes below 36" and $\frac{1}{3}$ Bust plus 6" for larger sizes—18".

INSTRUCTIONS FOR DRAFTING

DIAGRAM 19

Draw construction line 0-4.

1 from 0 = $\frac{1}{2}$ scale plus $3\frac{1}{2}$ ".

2 from 0 = waist length.

3 from 2 = 8" for normal hip line.

4 from 0 = full length of back plus $\frac{1}{4}$ ".

5 is midway between 0 and 1.

Square across from these points.

6 from 0 = $\frac{1}{2}$ scale less $\frac{1}{4}$ ".

7 is squared from 6 and = $\frac{3}{4}$ ".

Shape back neck from 7 to 0.

8 from 5 = $\frac{1}{2}$ width of back plus $\frac{1}{4}$ ".

9 is squared from 8 on to depth of scye line.

10 from 1 = $\frac{1}{2}$ bust plus $2\frac{3}{4}$ ".

11 from 10 = $\frac{1}{2}$ scale less $\frac{3}{4}$ ".

12 from 11 = $\frac{1}{2}$ scale.

13 is squared up from 12 and located on top construction line.

14 from 13 = $\frac{1}{2}$ scale less $\frac{1}{4}$ ".

15 from 5 = $\frac{3}{4}$ ".

Draw straight line from 14 to 15.

16 is squared up from 8 on to line 14-15.

17 from 16 = $\frac{3}{4}$ ".

Draw back shoulder-seam from 17 to 7.

18 from 14 = back shoulder length less $\frac{1}{4}$ ".

19 from 18 = $\frac{1}{4}$ ".

The forepart shoulder is drawn from 14 to 19.

20 from 11 = $1\frac{1}{2}$ " for front of scye.

Shape normal armhole from 19 through 20 and through 8 to 17, deepening it $\frac{3}{4}$ " between 9 and 11.

21 is a continuation of line 14-15, and from centre front = $\frac{1}{2}$ scale.

22 is squared up from 10 and out from 21.

23 from 22 = $\frac{1}{2}$ scale.

Shape neck as shown, extending to front edge.

24 and 25 are squared from 10 for centre front line.

26 is $\frac{3}{4}$ " below 25.

27 and 28 are $2\frac{1}{2}$ " beyond centre line for front edge.

29 is midway between 10 and 11; 30 is squared up from 29.

31 is swept over from 30, the pivot is fixed at 29 and the distance from 30 to 31 corresponds with the quantity from 14 to 21.

Complete forepart shoulder-seam from 21 to 30 and 31 to 19.

32 is midway between 9 and 11.

33 is $\frac{3}{4}$ " below 32 for depth of normal scye.

34 is squared from 32 to the waist line.

35 is midway between 33 and 34, but may be made as deep as required.

36 is squared from 34 on to hip line.

37 and 38 are $\frac{1}{2}$ " from 34 for waist suppression.

Overlap side-seams at 36 at least $1\frac{1}{2}$ " to allow for seams and ease; this is determined by measuring from centre back to centre front; deduct the quantity from $\frac{1}{2}$ hip size, then add $\frac{1}{2}$ " for two seams and whatever ease is desired. (For normal sizes $1\frac{1}{2}$ " overlap may be given.)

39 and 40 indicate bottom of side-seams, these being fixed according to quantity of spring required at bottom

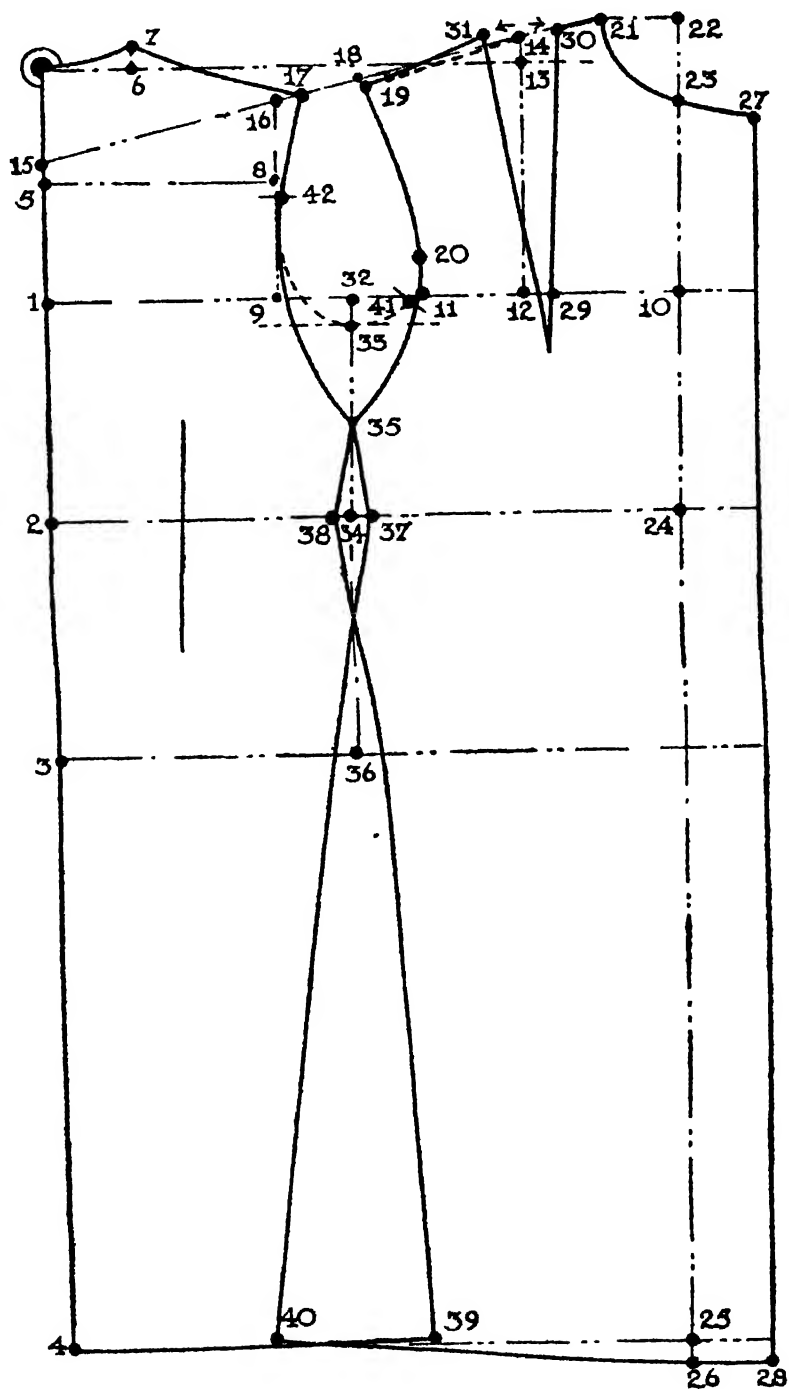


DIAGRAM 19.

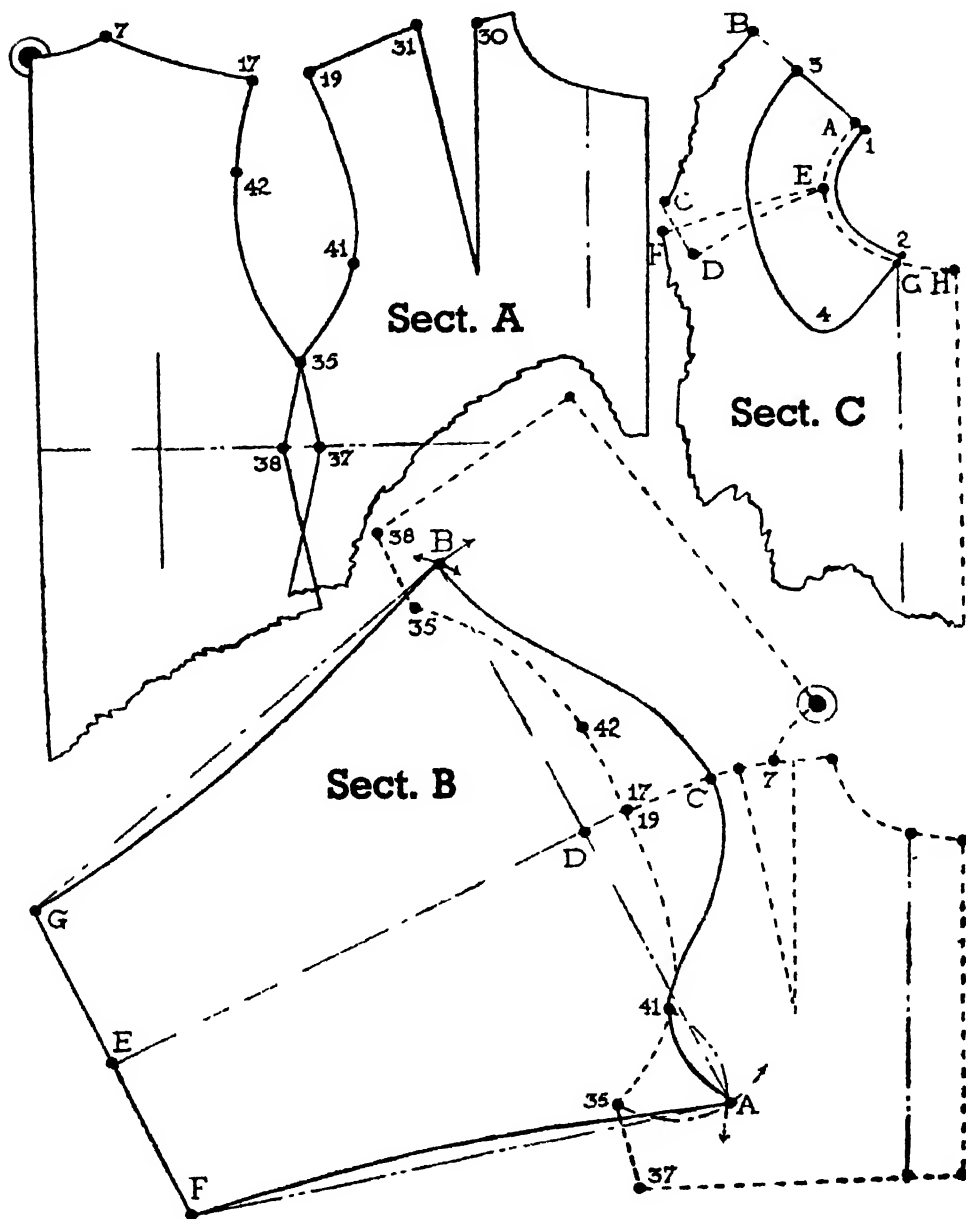


DIAGRAM 20.

edge. In this case, 39 is 12" from 4 and the overlap from 39 to 40 = 5". 41 represents the front pitch, which is $\frac{1}{2}$ " above normal scye at 11. 42 is the back pitch, $\frac{1}{2}$ " below 8.

THE SLEEVE (DIAGRAM 20)

SECTION A

This illustrates the upper sections of back and forepart, which are used as a basis for drafting the sleeve. The various points correspond with those in the previous diagram, which describes the system for drafting.

SECTION B

Take the back and forepart and place shoulder-seams together so that the ends 17 and 19 are level. Now mark round the armhole from 35 at front, through 41, 19, 17, and 42 to 35 at back.

Make a pivot at 41 and sweep from 35 towards A.

Now make 35 a pivot and sweep from 41 towards A, thus fixing that point.

Next measure from 42 round scye to 35; add $\frac{1}{2}$ " and sweep towards B, making the pivot at 42, the distance from 35 to B being half of 35 to A.

Shape top of sleeve from A, through 41 and C to B, hollowing $\frac{1}{2}$ " between A

and 41, adding $3\frac{1}{2}$ " from 17 to C and finally hollowing slightly towards B. Draw straight line from A to B, fixing D midway between these points.

E is squared from D.

Mark off length of sleeve from centre back or shoulder end, whichever measurement has been taken.

F and G are squared from E and are made as wide as desired.

(In this case F and G are 7" from E.) Draw straight lines from A to F and B to G, then hollow underarm-seam $\frac{1}{2}$ " in both cases.

This style of sleeve requires plenty of crown, therefore make sure that sufficient quantity is allowed at C.

THE COLLAR (DIAGRAM 20)

SECTION C

Place neck points together and overlap shoulder ends at least $1\frac{1}{2}$ ".

Points A, B, C, D, E indicate the back, while E, F, G, H represent the outline of forepart.

1 is $\frac{1}{2}$ " from A; 2 is $\frac{1}{2}$ " from G.

3 from 1 = $3\frac{1}{2}$ ", or whatever depth is desired at centre back.

4 from 2 = 4" and from centre front = $2\frac{1}{2}$ ".

Draw sewing-on edge from 2 to 1, centre back from 1 to 3, and outer edge from 2 through 4 to 3, making a nicely rounded corner at 4.

SWAGGER COAT: ONE-PIECE SLEEVE (COLLARLESS)

Diagram 21

COLLARLESS swagger coats, or jackets, are very popular at the present time; they are ideal for leisure and holiday wear.

MEASURES: $15\frac{1}{2}$ " to waist; 29" full length of back; 7" half-back; 18" forearm; 36" bust; 28" waist; 40" hips.

Scale is $\frac{1}{2}$ Bust for sizes below 36" and $\frac{1}{3}$ Bust plus 6" for larger sizes—18".

INSTRUCTIONS FOR DRAFTING

Draw construction line 0-4.

1 from 0 = $\frac{1}{4}$ scale plus $3\frac{1}{2}$ ".

2 from 0 = waist length.

3 from 2 = 8" for hip line.

4 from 0 = full length of back.

5 is midway between 0 and 1.

Square across from these points.

6 from 0 = $\frac{1}{4}$ scale less $\frac{1}{4}$ ".

7 from 6 = $\frac{3}{4}$ " for normal back neck, which is drawn from 7 to 0.

8 from 5 = $\frac{1}{2}$ width of back plus $\frac{1}{4}$ ".

9 is squared from 8 on to depth of scye line.

10 from centre back = $\frac{1}{2}$ bust plus $2\frac{3}{4}$ ".

11 from 10 = $\frac{1}{4}$ scale less $\frac{1}{4}$ ".

12 from 11 = $\frac{1}{4}$ scale.

13 is squared up from 12 and located on top construction line.

14 from 13 = $\frac{1}{4}$ scale less $\frac{1}{4}$ ".

15 from 14 = $\frac{1}{4}$ ".

Draw straight line from 14 to 15

16 is squared up from 8 on to line 14-15.

17 from 16 = $\frac{1}{4}$ ".

The normal back shoulder is drawn from 17 to 7.

18 from 14 = back shoulder length less $\frac{1}{4}$ ".

19 from 18 = $\frac{1}{4}$ ".

Locate forepart shoulder from 14 to 19.

20 from 11 = $1\frac{1}{4}$ " for front of scye.

Shape armhole from 19 through 20 and 8 to 17, deepening it $\frac{1}{4}$ " between 9 and 11.

Mark front pitch $\frac{3}{4}$ " above scye level at 11 and back pitch $\frac{3}{4}$ " below 8.

21 is a continuation of line 14-15 and from centre front = $\frac{1}{4}$ scale.

22 is squared out from 21 on to centre front line.

23 from 22 = $\frac{1}{4}$ scale for normal neck line.

24, 25, and 26 are squared from 10, the last point being $\frac{1}{4}$ " below bottom construction line

27 and 28 are $1\frac{1}{4}$ " beyond centre line for front edge.

29 is $\frac{3}{4}$ " from 21, and is located about $\frac{1}{4}$ " above line 21-22.

Shape new neck line from 29 to 27.

30 and 31 are $\frac{3}{4}$ " above the normal back neck; added to compensate for the addition at 29, which is necessary for the collarless design.

32 is fixed at the armhole where it crosses the line from 1.

33 is squared from 32 on to the waist line.

34 is drawn through from 32, adding $\frac{1}{2}$ " at 33.

35 is located by adding 1" at 33 and drawing straight through from 32.

Complete bottom of back from 4 to 34 and forepart from 35 to 28.

36 is midway between 10 and 11; 37 is squared up from 36.

38 is swept over from 37, the pivot being fixed just below 36 and the distance from 37 to 38 corresponding with the quantity between 14 and 21.

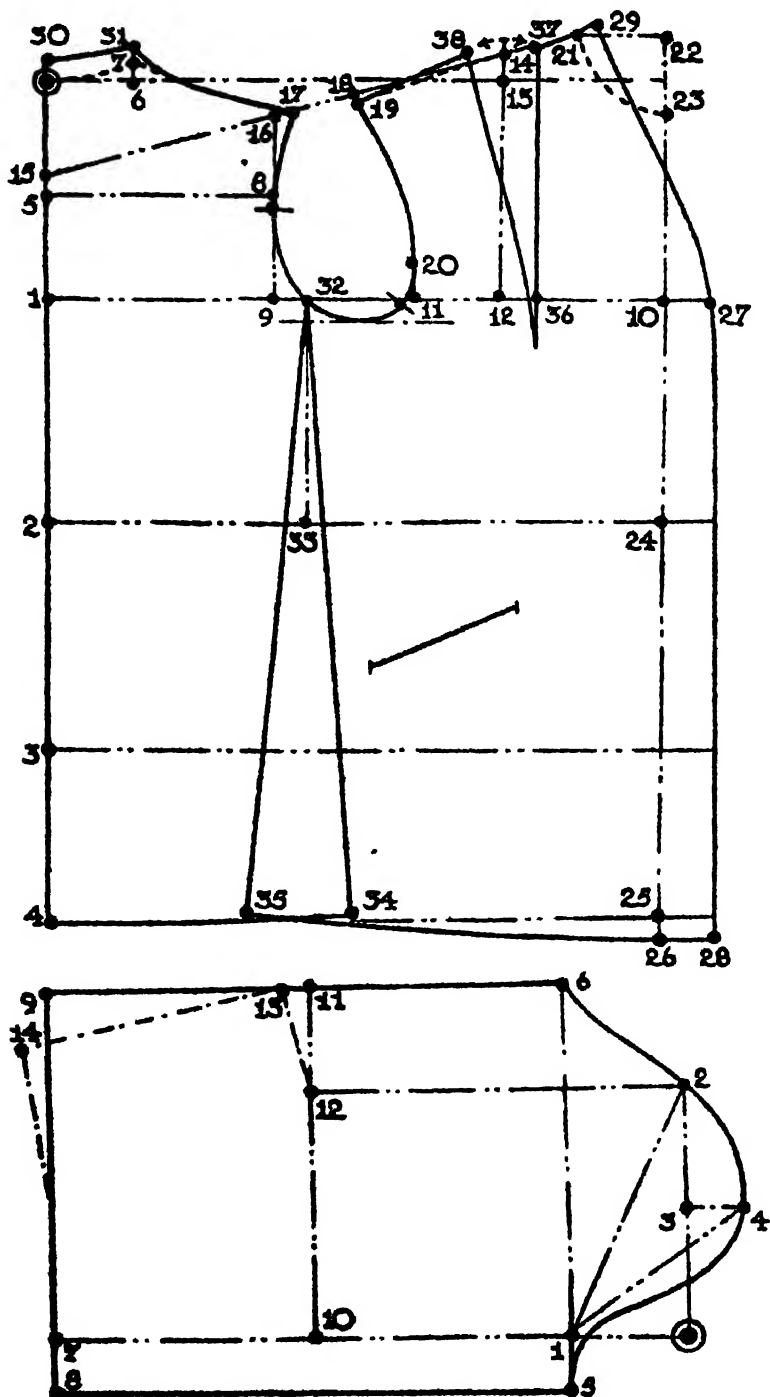


DIAGRAM 21.

THE SLEEVE

Square construction lines 0-2-7.

1 from 0 = the distance from back pitch to scye level below 9.

2 from 1 = the combined distances of back pitch to 17 and 19 to front pitch, less 1".

3 is midway between 0 and 2.

4 from 3 = 2"; 5 from 1 = 2".

6 from 2 = the under-scye quantity less $1\frac{1}{2}$ ".

Shape top of sleeve from 1 through 4 and 2 to 6, adding $1\frac{1}{4}$ " of round between 1 and 4, filling up about $\frac{1}{4}$ " at 1 and slightly hollowing near 6.

7 from 1 = forearm length.

8 is squared from 5; 9 is squared from 6 and 7.

Draw underarm-seams from 5 to 8 and 6 to 9 for a moderately wide sleeve; if a narrower cuff is desired, it will be necessary to take out a dart at elbow as follows:

10 is midway between 1 and 7; 11 is squared across from 10.

12 is squared from 2 on to line 10-11.

13 is 1" from 11.

14 is located by placing short arm of square on 12-13 and marking off the same distance from 13 to 14 as 11 to 9.

Complete the bottom edge from 7 down to 14.

The width of cuff can be regulated by adjusting 13 from 11.

A MODERN CAPE

Fig. 5 and Diagram 22

HERE is a modish cape that will appeal strongly to the well-dressed woman. There are five buttons on the front; the cape is arranged in something like panel form, with slits through at the waist.

MEASURES: $15\frac{1}{2}$ " waist length; 40" full length; 7" half-back; 36" bust.

*Scale is $\frac{1}{2}$ Bust for sizes below 36" and $\frac{1}{3}$ Bust plus 6".
larger sizes—18".*

INSTRUCTIONS FOR DRAFTING

Draw construction line 0-3.

1 from 0 = $\frac{1}{2}$ scale plus $3\frac{1}{2}$ ".

2 from 0 = waist length.

3 from 0 = full length of back plus $\frac{1}{4}$ ".

4 is midway between 0 and 1.

Square across from these points.

5 from 0 = $\frac{1}{2}$ scale less $\frac{1}{4}$ ".

6 from 5 = $\frac{3}{4}$ "; shape back neck from 6 to 0.

7 from 4 = $\frac{1}{2}$ width of back plus $\frac{1}{2}$ ".

8 is squared from 7 on to normal depth of scye line.

9 from 1 = $\frac{1}{2}$ bust plus $2\frac{1}{2}$ ".

10 from 9 = $\frac{1}{2}$ scale less $\frac{1}{4}$ ".

11 from 10 = $\frac{1}{2}$ scale.

12 is squared up from 11 and located on line squared across from 0.

13 from 12 = $\frac{1}{2}$ scale less $\frac{1}{4}$ ".

14 from 4 = $\frac{3}{4}$ ".

Draw straight line from 13 to 14.

15 is squared up from 7 on to line 13-14.

16 from 15 = $\frac{3}{4}$ ".

Draw back shoulder-seam from 16 to 6.

17 from 13 = back shoulder length less $\frac{1}{4}$ ".

18 from 17 = $\frac{1}{2}$ ".

19 from 10 = $1\frac{1}{4}$ " for front of normal scye, which is drawn from 18 through 19 and 7 to 16, deepening it $\frac{1}{4}$ " between 8 and 10.

20 is a continuation of line 13-14 and from centre front = $\frac{1}{2}$ scale.

21 is squared up from 9 and out from 20.

22 from 21 = $\frac{1}{2}$ scale.

23, 24, and 25 are squared from 9, the last point being $\frac{1}{4}$ " below bottom construction line.

26 and 27 are 2" beyond centre line for button-stand.

28 is midway between 9 and 10; 29 is squared from 28.

30 is swept over from 29, the pivot is fixed just below 28, and the distance from 29 to 30 corresponds with the quantity between 13 and 20.

31 is squared from 8.

32 is $\frac{1}{4}$ " out from 31.

33 is drawn straight through from 7 and 32 for side-seam of back.

34 is squared from 10; 35 is $\frac{1}{2}$ " out at 34.

36 is drawn through from 10 and 35 for side-seam of forepart.

Complete the back section from 16 to 7, and the forepart from 18 through 19 to 10.

It will now be seen that a back and forepart have been produced, minus armhole section; illustrated separately by Sections A and D.

The sleeve or cape section is drafted as follows:

37 is $\frac{3}{4}$ " below 10; 38 is $\frac{1}{4}$ " below 7.

These two points represent normal pitches.

39 is squared up from 37 and out from 38.

40 from 37 = the combined distances of 38 to 16 and 18 to front pitch, less



FIG. 5.

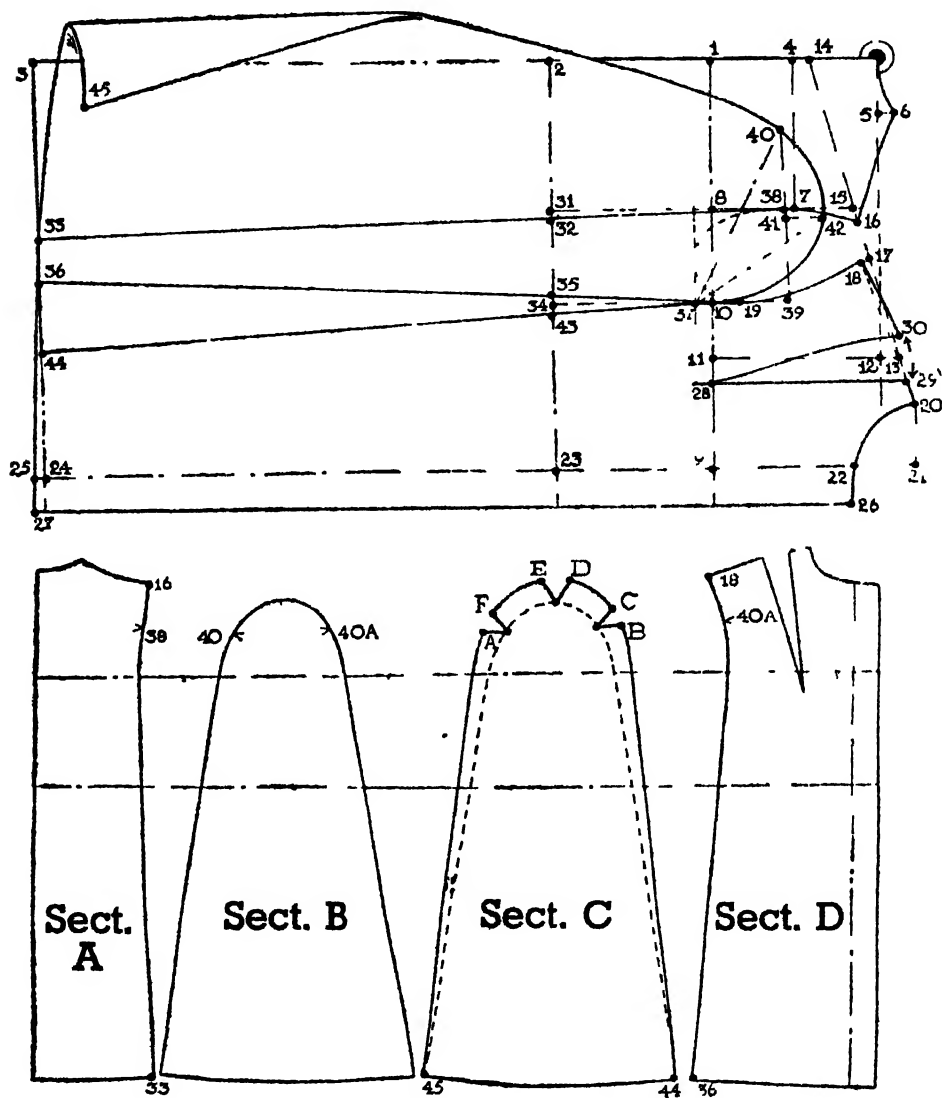


DIAGRAM 22.

41 is midway between 39 and 40; 42 from 41 = 2".

Shape the sleeve-head section of cape from 37 through 42 to 40, adding $1\frac{1}{4}$ " of round between 37 and 42.

43 from 34 = $\frac{1}{2}$ ".

44 is drawn straight through from 37 and 43.

45 is a continuation of 40-42 and is approximately 8" beyond centre back.

The amount of fullness at hem is a matter of taste; therefore draw line from 40 to 45 as desired, but make the length correspond with 38 to 33 on back.

The outline of cape section is shown on Section B, with back pitch located at 40.

The front pitch, 40A, corresponds with pitch 40A on forepart (Section D).

Both pitches are marked the same distance down from shoulder-seams.

If a darted sleeve-head is required, extra height and width must be allowed. This is illustrated on Section C, where $1\frac{1}{4}$ " is added at A and B, with an increase of 2" at E-D.

A and B correspond with 40 and 40A on Section B.

Measure the distance from A to B taking it over the crown, and deduct it from the combined distances of 38-16 and 18-40A (Sections A and D).

The remaining quantity must be taken out equally in three darts: one at B-C, another at A-F, and the third at E-D.

The space between C-D joins to forepart, whilst F-E goes to the back; 36 joins to 44 and 45 to 33.

CHAPTER XI

LADIES' GARMENTS WAISTCOAT CUTTING

By PHILLIP DELLAFERA
(Principal of the "Tailor and Cutter" Academy)

DIAGRAM 23 shows a simple method of drafting a pattern for a garment which is quite popular among ladies at the present time. Made from contrasting material, it forms a modish addition to a suit.

MEASURES: $15\frac{1}{2}$ " *natural waist*; 36" *bust*; 28" *waist*; 12" *length of opening*; 25" *full length*.

Scale is $\frac{1}{3}$ Bust plus 6"—18".

INSTRUCTIONS FOR DRAFTING

Draw construction line 0-3.
1 from 0 = $\frac{1}{3}$ scale plus $3\frac{1}{4}$ ".
2 from 0 = natural waist length.
(3 is fixed after the front length has been established.)
4 is midway between 0 and 1.
Square across from these points.
5 is $\frac{1}{2}$ " from 2.
6 is drawn straight through from 0 and 5.
7 from 0 = $\frac{1}{3}$ scale less $\frac{1}{4}$ ".
8 from 7 = $\frac{1}{4}$ ".
The normal back neck is drawn from 8 to 0.
9 from 4 = $\frac{1}{3}$ scale plus $1\frac{1}{4}$ ".
10 is squared from 9 on to depth of scye line.
11 from centre back = $\frac{1}{3}$ bust plus $1\frac{1}{2}$ ".
12 from 11 = $\frac{1}{3}$ scale less 1".
13 from 12 = $\frac{1}{3}$ scale.
14 is squared up from 13 and is located on top construction line.
15 from 14 = $\frac{1}{4}$ scale less $\frac{1}{2}$ ".
16 is $\frac{1}{8}$ " above 4.

Draw straight line from 15 to 16.
17 is squared up from 9 on to line 15-16.
18 from 17 = $\frac{1}{4}$ ".
Draw the back shoulder-seam from 18 to 8.
19 from 15 = back shoulder length less $\frac{1}{4}$ ".
20 from 19 = $\frac{1}{4}$ ".
21 from 12 = $1\frac{1}{4}$ " for front of scye.
22 is a continuation of line 15-16, and is $\frac{1}{3}$ scale from centre front.
23 is squared across from 22.
24 from 23 = $\frac{1}{3}$ scale.
The normal neck line is shaped from 24 to 22.
25 and 26 are squared from 11.
The length of opening is fixed by placing the back neck quantity at 22, bringing the tape down on centre front line, and marking off the desired opening plus $\frac{1}{4}$ ".
27 indicates the full length of front; it is $1\frac{1}{4}$ " from 26 and is 1" longer than the measurement required from 22.

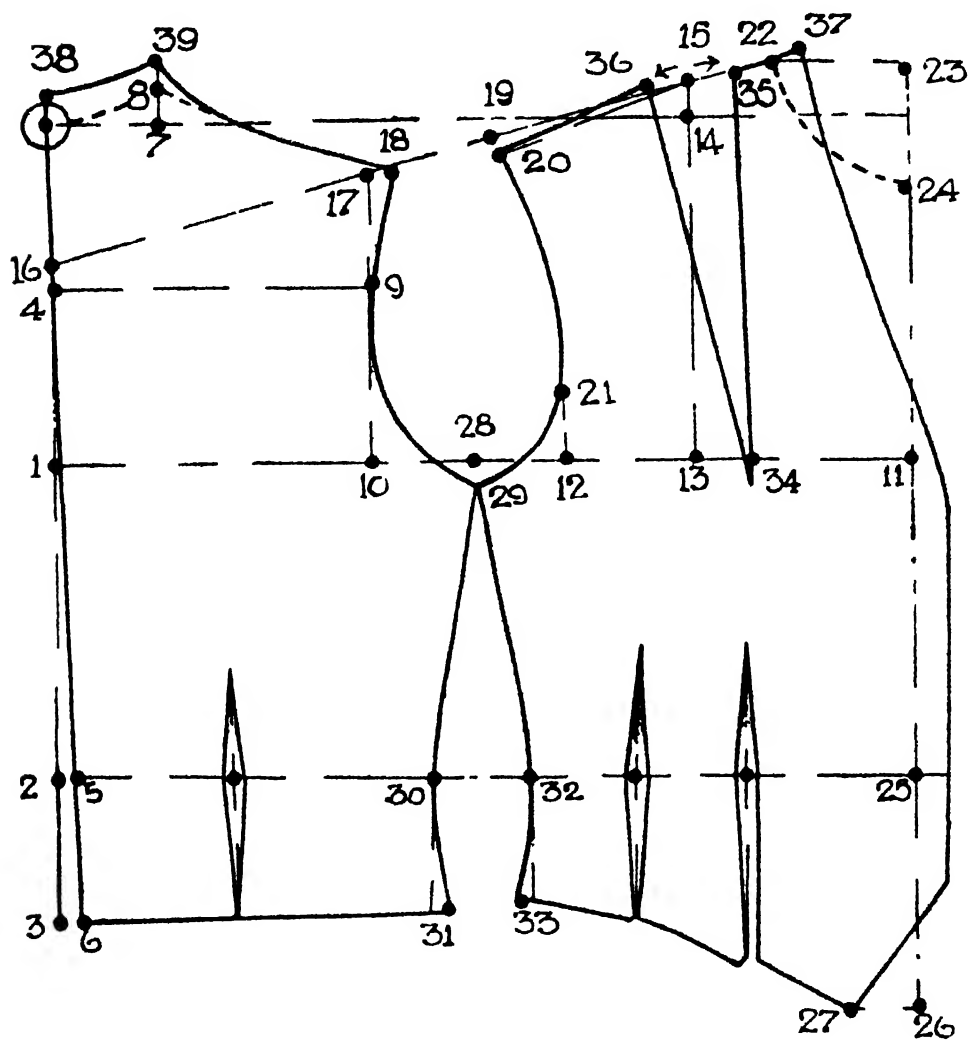


DIAGRAM 23

Add $\frac{1}{2}$ " button-stand beyond the centre front line, and shape as desired.

28 is midway between 10 and 12; 29 is $\frac{1}{2}$ " below 28.

Shape armhole from 20 through 21, 29, and 9 to 18.

30 from $5 = \frac{1}{4}$ waist plus 1".

31 is located by squaring down from 30 and going out $\frac{1}{4}$ ".

32 from $25 = \frac{1}{4}$ waist plus $1\frac{1}{2}$ ".

33 is fixed by squaring down from 32 and going out $\frac{1}{4}$ ".

The actual length at 33 and 31 is fixed about half the distance between waist line and 27; but generally it can be about $2\frac{1}{2}$ " below 30 and 32.

34 is midway between 11 and 12.

35 is midway between 15 and 22.

36 is swept over from 35, the pivot being fixed at 34, and the distance between 35 and 36 corresponds with the quantity from 15 to 22.

37 from $22 = \frac{1}{4}$ " and is fixed $\frac{1}{4}$ " above line 22-23.

38 and 39 are $\frac{1}{4}$ " above the normal back neck, thus compensating for the addition at 37.

Take out $\frac{1}{4}$ " dart midway between 5 and 30.

One or two darts may be taken out at front; this is optional and should be adjusted when the garment is being fitted.

CHAPTER XII

LADIES' GARMENTS

SKIRT CUTTING

By PHILLIP DELLAFERA
(Principal of the "Tailor and Cutter" Academy)

BASIC DRAFT

Diagram 24

THIS is a very simple method of drafting a skirt pattern, which may be used as a basis for a variety of styles. The main diagram illustrates the plain two-piece foundation and is designed with plain front and back, moderate width, and waist reduced by two darts on each side.

Measures required for this draft are few, these being waist, hips, and length. The waist should be taken rather close; hips just moderately easy at the thickest part; length according to fashion. It is advisable to take four length measurements—front, back, and each side, the last dimensions will indicate the amount of round required at side-seams. If both sides are equal, there will be no need for adjustment, but if one side measures longer than the other, then a larger dart will be required to make up the extra length.

NORMAL MEASURES: 28" waist; 40" hips; 26" length.

INSTRUCTIONS FOR DRAFTING ($\frac{1}{4}$ " seams allowed)

Square construction lines 0-2-5

1 from 0 = $1\frac{1}{2}$ ".

2 from 0 = $\frac{1}{2}$ hip measure less $\frac{1}{4}$ "

Draw straight line from 1 to 2

3 from 1 = 8" for normal hip line.

4 from 2 = 8" and from 3 = $\frac{1}{2}$ hip measure plus 1".

5 from 1 = front length

6 is drawn straight through from 2 and 4 to hem, marking off the required length.

Draw a straight line from 5 to 6 and

shape bottom edge by adding about $\frac{1}{2}$ " of round, making sure that points 5 and 6 are squared by front and back respectively

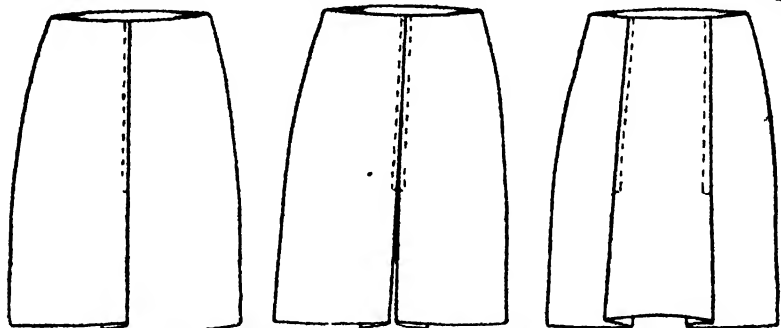
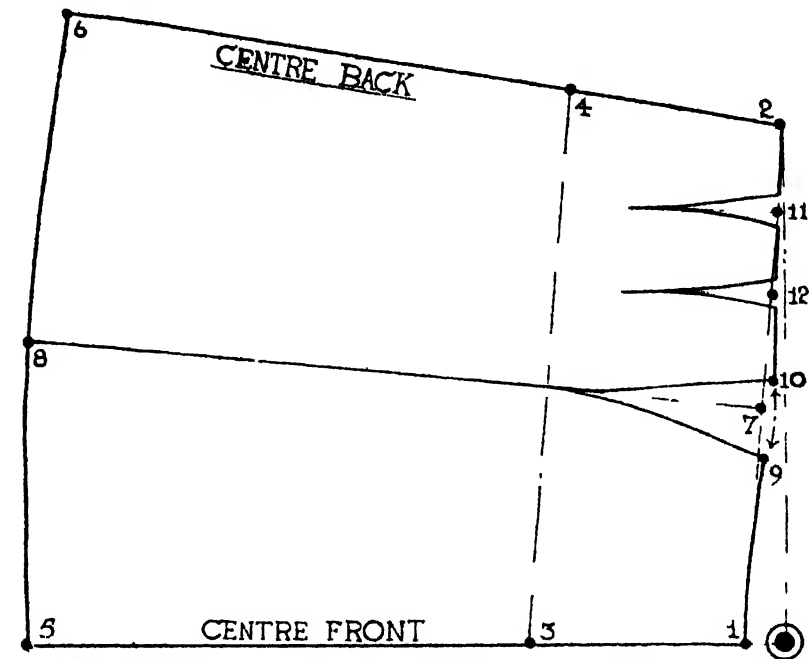
7 is located by halving 1-2 and going forward $\frac{1}{4}$ ".

8 is fixed by halving 5-6 and is also $\frac{1}{4}$ " forward

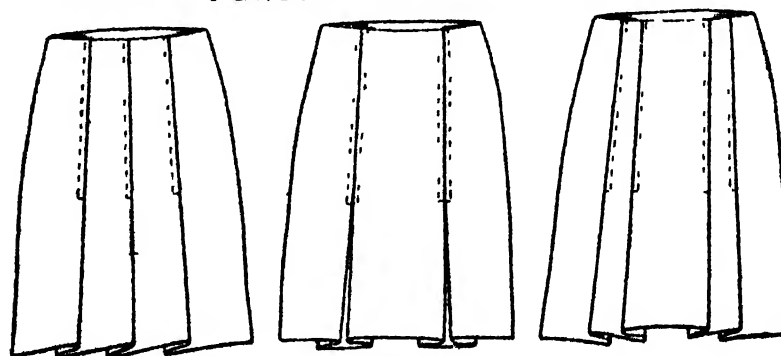
Draw side seam from 7 to 8

9 is $\frac{1}{4}$ " above the waist construction line and from 1 = $\frac{1}{4}$ waist plus $\frac{1}{4}$ ".

10 is 1" from 7, the exact height being



Sect. A Sect. B Sect. C



Sect. D Sect. E Sect. F

DIAGRAM 24.

fixed by sweeping from 9, making the pivot at hip line.

Shape dart from 9 and 10, gradually to hip line and finally to hem; draw straight line from 10 to 2.

11 and 12 are equally spaced between 10 and 2.

Reduce the back waist by taking out two darts, the size being fixed as follows: Measure the distance from 2 to 10, then deduct $\frac{1}{4}$ waist plus $\frac{1}{2}$ " from the former amount; finally divide the remaining quantity at 11 and 12. For example, the distance from 2 to 10 is approximately 9 $\frac{1}{2}$ ", whilst $\frac{1}{4}$ waist plus $\frac{1}{2}$ " = 7 $\frac{1}{2}$ "; deduct 7 $\frac{1}{2}$ " from 9 $\frac{1}{2}$ ", thus leaving 2 $\frac{1}{2}$ " to be divided equally at 11 and 12. The angle of each dart is squared from line 2-10 and the length is 6".

When cutting the material, inlays should be added at each side-seam and a moderate hem allowed for turning up. The centre back and front are usually placed on crease edge of the cloth, but seams may be made if desired. The basic pattern having been produced, it can be used for varying styles, six of which are illustrated herewith.

SECTION A shows the single knife-pleat which requires an additional 2 $\frac{1}{4}$ " to 3" on the double edge, according to the quantity of material available.

SECTION B is the ever-popular centre-inverted pleat, and this takes any-

thing between 4" and 6" on the double.

SECTION C depicts the two knife-pleat design forming a panel; it takes the same quantity of material as Section B, the difference being in the formation of the pleats.

SECTION D illustrates three knife-pleats facing in one direction. For these it will be necessary to allow at least 6" on the double, thus making three 2" pleats.

SECTION E has two inverted pleats forming a centre panel. This style demands twice as much as Section B (that is 8" to 12"), the width of panel being about 7".

SECTION F portrays four knife-pleats, two facing each side-seam. In this case the width of the narrow panels must be taken into consideration; the pleats must not be allowed to overlap at the inside. Therefore, if panels are 1 $\frac{1}{2}$ " wide, this quantity must be added in both directions—making a total of 6" on the double for four pleats. The width of the centre panel is a matter of taste; it should not be exaggerated in either direction.

The foregoing instructions have dealt with the front of skirt only, but the same applies to the back if required. Wherever possible waist darts should be arranged so that they are absorbed in panels.

"FLARED" AND PLEATED SKIRT

Diagram 25

QUITE a number of skirts are cut with a few knife-pleats at front and back, but are designed with an ample "flare."

This means that the skirt is cut on the bias of the material, though the side-seams are usually placed on the straight. The pleats themselves are cut on the cross.

The style chosen for this draft has three knife-pleats at front and one at centre back. Owing to the "flare," it is necessary to arrange the three front pleats at a corresponding angle, a moderate quantity being 3" apart at waist and 6" at hem. The amount of material in each pleat is $1\frac{1}{2}$ " at waist and 3" to 4" at hem. Both back and front of this skirt can be drafted together and a slight adjustment made; but to simplify the explanation the parts have been marked out separately.

INSTRUCTIONS FOR DRAFTING

THE FRONT. SECTION A

Square construction lines 0-2-5.

1 from 0 = $1\frac{1}{4}$ ".

2 from 1 = $\frac{1}{4}$ waist plus $\frac{1}{4}$ ".

3 from 1 = 8" for normal hip line.

4 from 2 = 8" and from 3 = $\frac{1}{4}$ hip plus $\frac{1}{4}$ ".

5 from 1 = front length.

6 is drawn from 2 through 4 and equals side length.

7 from 1 = 3"; 8 from 5 = 6".

Draw a line from 7 to 8 for the position of outer pleat.

Complete bottom edge from 5 to 6 and hollow waist $\frac{1}{4}$ " between 1 and 2.

It must be noted that the outline of the front gore should appear exactly as on diagram; and the pleats must be included at centre front and at line 7-8. This means that the pattern should be folded over at 1 to 5 and 7 to 8, including the necessary amount for each pleat. Half the pleat quantity is allowed at centre front, whilst the full amount mentioned above is allowed at line 7-8.

THE BACK. SECTION B

Square lines 0-2-5.

1 from 0 = 1".

2 from 1 = $\frac{1}{4}$ waist plus $\frac{1}{4}$ ".

Hollow waist-seam $\frac{1}{4}$ " between 1 and 2.

3 from 1 = 8" for hip line.

4 from 2 = 8" and from 3 = $\frac{1}{4}$ hip plus $\frac{1}{2}$ ".

5 from 1 = back length.

6 is drawn straight through from 2 and 4, making it correspond with 2 to 6 on Section A.

Add half the pleat quantity at centre back.

It will now be seen that back and front gores are practically the same size and shape, the only difference being that the back is $\frac{1}{4}$ " higher at centre. It is most important to remember, when cutting this style of skirt, to place both side-seams on the *straight* of material, thus making centre back and front on the bias.

SECTION C illustrates the front view of skirt, with three knife-pleats facing in one direction.

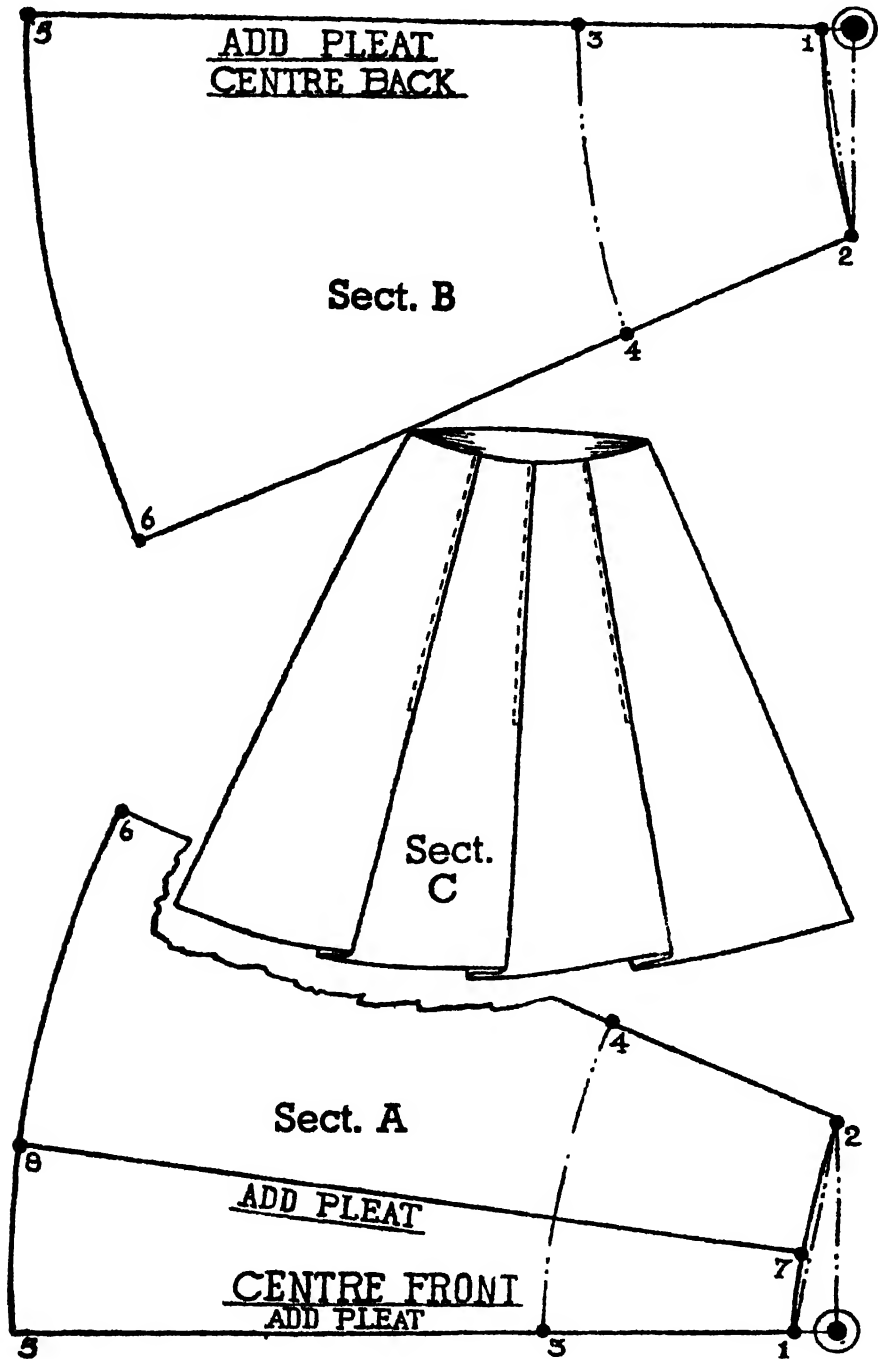


DIAGRAM 25.

MULTI-PLEATED DESIGN

Diagram 26

THIS particular style consists of several gores, which may be cut separately and arranged on the material in such a way as will reduce the number of seams to a minimum. The main feature is that side-seams are cut on the straight, and for this reason it will be necessary to give as much fullness as will bring the seams at right angles on the pattern. This is illustrated on Section B, where it will clearly be seen that both side-seams are squared from o and that half of the entire skirt equals a quarter of a circle. It will also be observed that this quarter circle consists of 8 gores, with a pleat allowed on each side. There are two methods of drafting this style. The first is to cut a single gore with pleat added at each side, as shown on Section A; the other is to work it out by something like mathematics, as illustrated on Section B. Both methods are quite good. The former requires a slight adjustment for certain sizes; the latter, though perhaps more accurate, is also more complicated. However, both systems will be explained so that they can be worked out and tested by the reader.

MEASURES: 28" waist; 40" hips; 26" length.

INSTRUCTIONS FOR DRAFTING

SECTION A

Draw line A-B-C; mark off 8" from A to B; full length from A to C.

Now mark off $\frac{1}{4}$ of waist from A to D and $\frac{1}{4}$ of hip measure from B to E. (It may be easier to mark off $\frac{1}{2}$ of half waist and $\frac{1}{2}$ of half hip.)

Having fixed these two points, draw a line straight through from D and E to F.

The exact positions of D and F must be located by sweeping from A and C, respectively, making the pivot at point o. This operation is very important and point o is quite easy to locate.

The two lines A-C and D-F should be extended towards o until they meet and thereby locate that point, which gives the pivoting position. The pattern thus produced is one of the actual gores, so that pleats must be

allowed on both sides as follows:

Add $\frac{1}{4}$ " from A to H and also from D to G; now allow $1\frac{1}{4}$ " from F to I and C to J.

Complete the pattern by sweeping out, as indicated by arrows, making the pivot at o.

This pattern can be accepted as $\frac{1}{4}$ of the whole skirt and must be placed side by side as shown on Section B.

As a rule, the length of material required equals the width—that is, 54" of length will be needed for 54" width, and so on. The usual procedure is to cut off the length of material to correspond with the width, open it out, and then fold it over cornerwise, thus having a triangular piece of double material with straight edges at right angles. This operation may appear rather complicated, but it will explain itself if

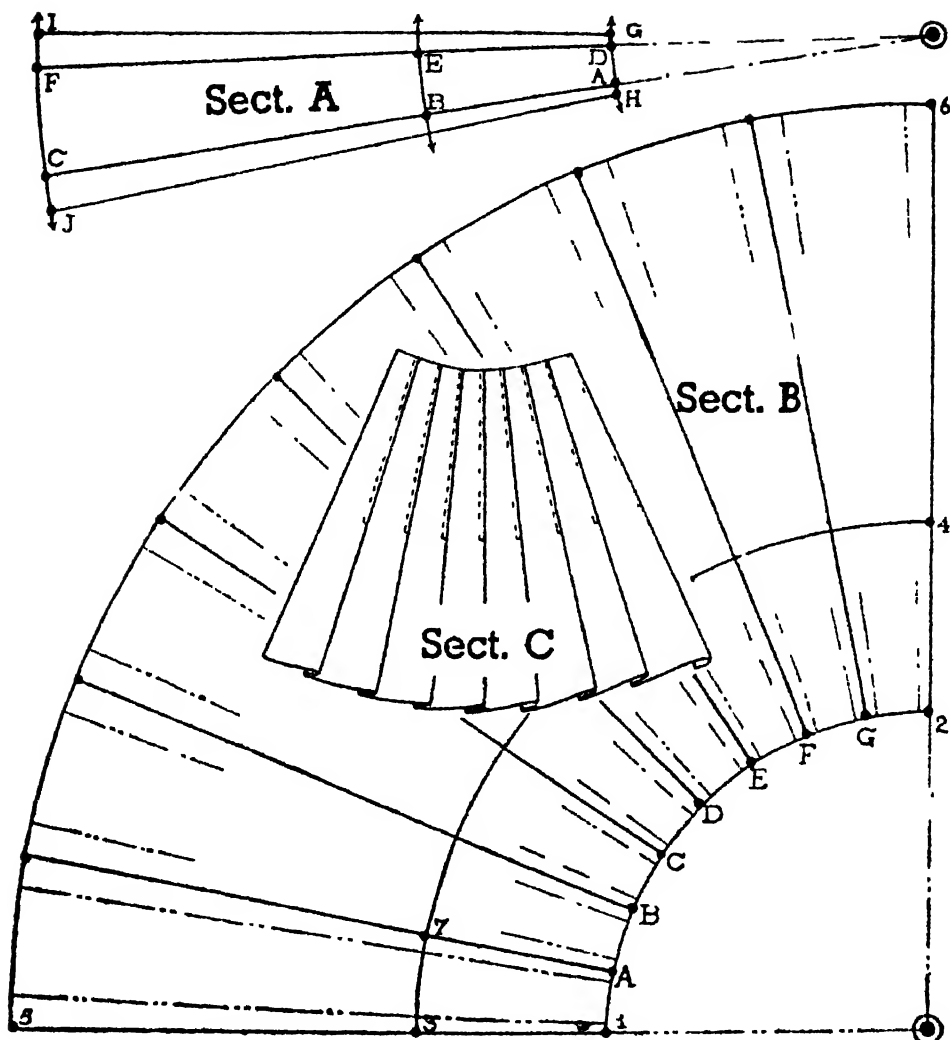


DIAGRAM 26.

the above instructions are carried out carefully.

The material having been folded over as already explained, the basic gore pattern must be arranged in such a way that the eight parts fit exactly between the two straight edges, as shown on Section B. If the parts do not fit, it will be necessary to reduce or enlarge each part according to requirements. It has been found by experience that with small sizes the eight gores will not reach the straight edges, whilst for larger sizes the parts are too wide and must be reduced.

SECTION B

Now for what I have called the "mathematical" method.

Square lines 0-5-6.

1 from 0 = the radius, and is found as follows:

Take half the waist measure and add 8" for eight 1" pleats.

In this case $\frac{1}{2}$ waist is 14"; add 8", which gives 22".

Now double this quantity and divide by $3\frac{1}{2}$ ", this being done by bringing $3\frac{1}{2}$ to 7ths and 44 to 7ths. In other words, multiply 44 by 7 and divide it by 22. The result, in this case, is 14", and this gives the radius which is swept from 0, thus fixing points 1 and 2.

Now make another sweep from 3 to 4,

this being 8" below 1 and 2 for the hip line. Finally make a third circle from 5 and 6 for the bottom edge.

It will now be observed that a quarter circle has been formed with the two sides at right angles; it only remains to divide this into eight parts.

Divide 1 to 2 into eight, thus fixing points A, B, C, D, E, F, and G.

Mark off $\frac{1}{4}$ " at both sides of these points, as shown on the diagram.

If the measurements have been carefully marked, the central points should be $2\frac{1}{2}$ " apart, that is $\frac{1}{2}$ of 22".

Now measure the distance from 3 to 7 on the hip line; this should be equal to $\frac{1}{2}$ of hip measurement, but it is approximately $4\frac{1}{2}$ ". Therefore, deduct $\frac{1}{2}$ of hip measure ($2\frac{1}{2}$ " from $4\frac{1}{2}$ ", thus leaving 1".

Take off half this amount at both sides of gores and complete by drawing straight lines from waist to hem, making sure that they are correctly placed at waist and hip lines. By the use of this method there will be no need to adjust the gores to place them within the right angle, because the square is located first of all and the gore is marked in afterwards by measuring up waist and hip sizes.

SECTION C

This Section illustrates the pleats, pressed and stitched in position.

CHAPTER XIII

LADIES' GARMENTS

LEG-WEAR

By PHILLIP DELLAFERA
(Principal of the "Tailor and Cutter" Academy)

DIVIDED SKIRT

Diagram 27

THIS garment is really an ordinary two-piece skirt, with an inverted pleat at centre back and front. Extra material is put into these pleats and into the legs in order to give a "shorts" effect at the knees.

MEASURES: 26" length of side-seam; 12" rise; 26" waist; 38" hips.

Scale is $\frac{1}{2}$ Hip—19".

INSTRUCTIONS FOR DRAFTING

FRONT (Dot and Dash lines)

SECTION A

First of all fold over a $2\frac{1}{2}$ " pleat on line 0-6; this may be done by drawing two lines 5" apart and bringing one line over the other, thus obtaining construction line 0-6

Square across from 0

1 from 0 = $1\frac{1}{2}$ ".

2 from 1 = $\frac{1}{2}$ waist plus $\frac{1}{4}$ ".

Hollow the waist-seam about $\frac{1}{4}$ " between 1 and 2.

3 from 1 = 8" for normal hip line.

4 is located by going down 8" from 2 and marking off $\frac{1}{2}$ hip plus $\frac{1}{4}$ " from 3.

5 is obtained by squaring off from line 3-4, the length being made 26" from 2.

Shape top section of side-seam from 2 to 4, making it form a continuous "run" with 4-5.

6 from 1 = front length 26".

7 from 1 = $\frac{1}{4}$ " for seam at front; this may be increased if a larger seam is desired.

8 from 7 = the body-rise and is located $\frac{1}{4}$ " outside centre front.

9 is squared from 8 and = $\frac{1}{4}$ scale.

10 is squared from 9 and is level with 6; 11 from 10 = 1".

Draw the leg-seam from 9 to 11 and the bottom edge from 11 to 5, adding about 1" of round beyond a straight line, as indicated.

It is essential to get corners 5 and 11 at right angles so that the bottom edge forms a continuous run when made up.

The fork or front-fall seam is drawn from 7 to 9, making the distance from 8 to 8A half the quantity between 8 and 9 plus $\frac{1}{4}$ ".

The fold of pleat is clearly indicated at 6.

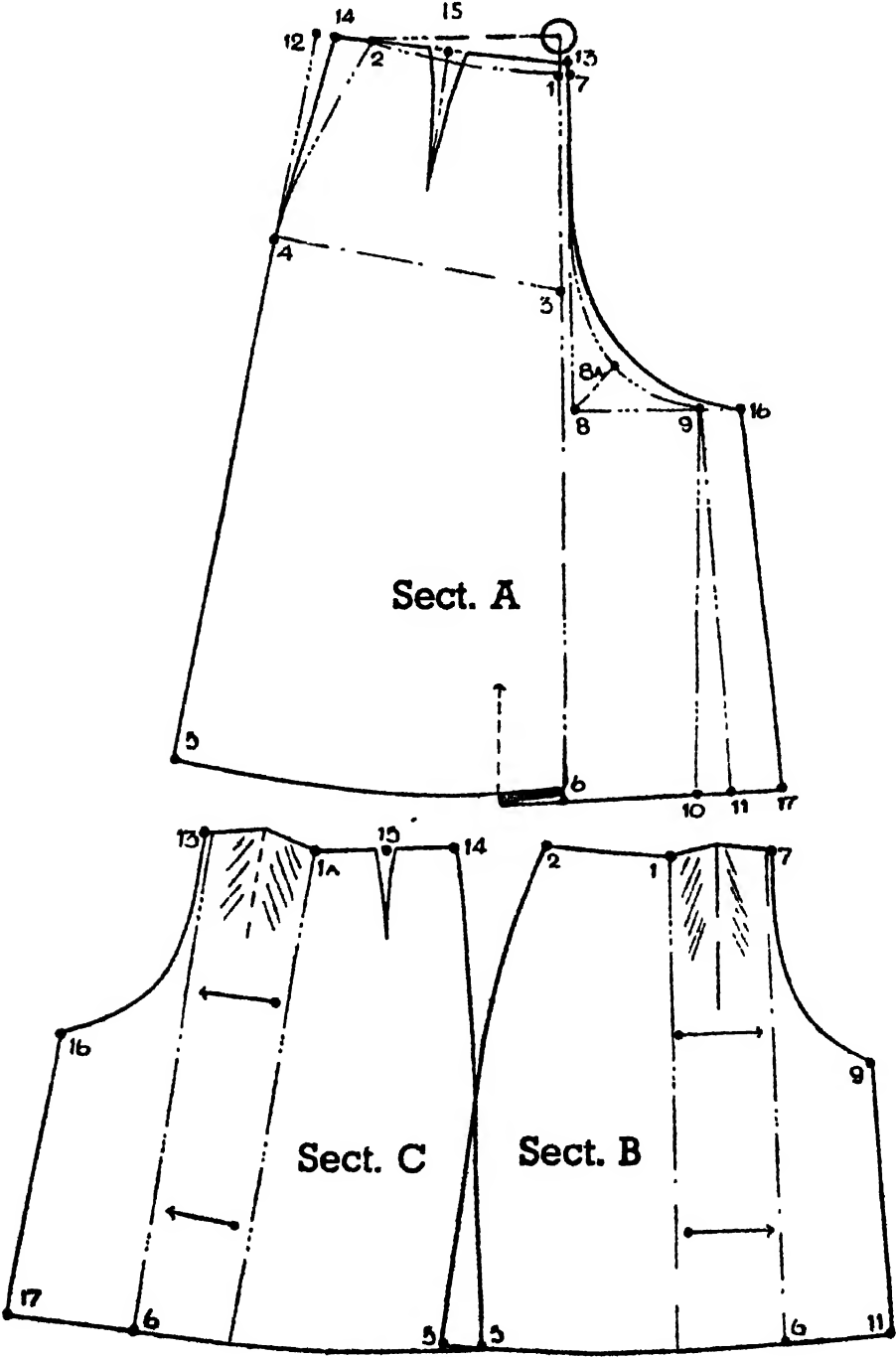


DIAGRAM 27

THE BACK (*Solid lines*)

SECTION A

This may be drafted separately; but the best plan is to fold over two sheets of paper, using the top layer for the front of skirt and the bottom layer for the back. Having completed the front of skirt as indicated by dot and dash lines, proceed with the back as follows:

12 is swept out from 2, making the pivot at 4, and the distance is determined by drawing a straight line from 5 and 4.

13 is $\frac{1}{4}$ " above 7; 14 is $\frac{1}{4}$ " from 12.

Draw back waist from 13 to 14.

15 is midway between 13 and 14, for the location of a dart.

Take out of this dart an amount to correspond with the quantity from 2 to 14.

Square off $5\frac{1}{2}$ " from 15 for direction and length of the dart.

16 and 17 are $1\frac{1}{2}$ " beyond 9 and 11.

Draw leg-seam from 16 to 17.

Complete the seat-seam from 13 to 16, filling up $\frac{1}{4}$ " at 8A.

SECTION B shows the front section of the skirt with pleat opened out; the various points corresponding with Section A.

SECTION C represents the back. This has the pleat opened out and the waist cut out. The arrows indicate the direction of each pleat, line 1 goes over to 7, whilst 1A folds over to 13

LADIES' SLACKS

Diagram 28

SLACKS may be made with pleats at waist, or quite plain and finished with a narrow band. This diagram illustrates the latter style and includes a small dart just in front of the side-seam.

MEASURES: 40" *side-seam*; 12" *rise*; 26" *waist*; 38" *hips*; 22" *knee*; 20" *bottom*.

Scale is $\frac{1}{2}$ Hip—19".

INSTRUCTIONS FOR DRAFTING

TOPSIDE

This is shown in dot and dash line, except at side-seam and bottom.

Draw construction line 0-3.

1 from 0 = $\frac{1}{2}$ scale.

2 from 1 = $\frac{1}{2}$ scale plus $\frac{1}{2}$ ".

3 from 2 = $\frac{1}{2}$ scale plus 1".

Square up from 2 and down from 1.

4 from 2 = the body-rise.

5 is squared across from 4 and = $\frac{1}{2}$ waist plus 1"; 6 is $\frac{1}{2}$ " above 5.

Draw the waist-seam from 6 to 4.

7 from 2 = $\frac{1}{2}$ ".

Draw straight line from 4 to 7; then shape fork and front-fall seam from 4 to 3, as indicated.

The hollow at 7 may be made half the distance from 3 to 7 plus $\frac{1}{2}$ ".

8 is squared up from 0 and = $\frac{1}{2}$ scale.

9 from line 4-5 = the length of side-seam, thus giving the leg length from 1 to 9.

10 from 1 = $\frac{1}{2}$ leg length less 2".

Square across from 9 and 10.

11 from 10 = $\frac{1}{2}$ knee; 12 from 10 = $\frac{1}{2}$ knee.

13 from 9 = $\frac{1}{2}$ bottom; 14 from 9 = $\frac{1}{2}$ bottom.

Draw straight lines from 11 and 12 to 13 and 14; then complete the leg-seam from 3 to 11 and side-seam from 6 through 8 and 0 to 12.

Now go in 2" from 6 to A and take out $\frac{1}{2}$ " dart, this being 3" long and $2\frac{1}{2}$ " from side-seam at the bottom.

Add $4\frac{1}{2}$ " below 13 and 14 for p.t.u.

This may be $1\frac{1}{2}$ " or $1\frac{1}{4}$ " wide.

THE UNDERSIDES (*Solid lines*)

15 is swept out from 3, the pivot is fixed at 11, and the distance from 3 to 15 = $2\frac{1}{2}$ ".

16 from 11 = 1"; 17 from 13 = 1".

Draw leg-seam from 15 through 16 to 17, making a nicely shaped "run" from 15 to 16.

18 is midway between 2 and 3.

Draw a straight line from 4 to 18 and extend upwards a few inches; the exact height is fixed when the waist-seam is located.

Shape the seat-seam from 4 to 15, starting the hollow about midway between 4 and 18.

19 is swept out from 6, the pivot is fixed at 8, and the distance from 6 is determined by squaring across from line 4-18.

The best method of fixing this point is to place the short arm of square on line 4-18, then pass it up towards 20 until $\frac{1}{2}$ waist plus 2" is registered on the line swept out from 6; this quantity being marked on the long arm of square. In other words, line 19-20 must be squared by line 20-18, whilst at the same time the distance from 20 to 19 should equal $\frac{1}{2}$ waist plus 2". 20 is then located above 4, and forms the corner of square.

Complete the side-seam by drawing from 19 to 8, adding a slight round as shown on diagram.

21 is fixed by halving 19-20; then go $\frac{1}{2}$ " nearer 19.

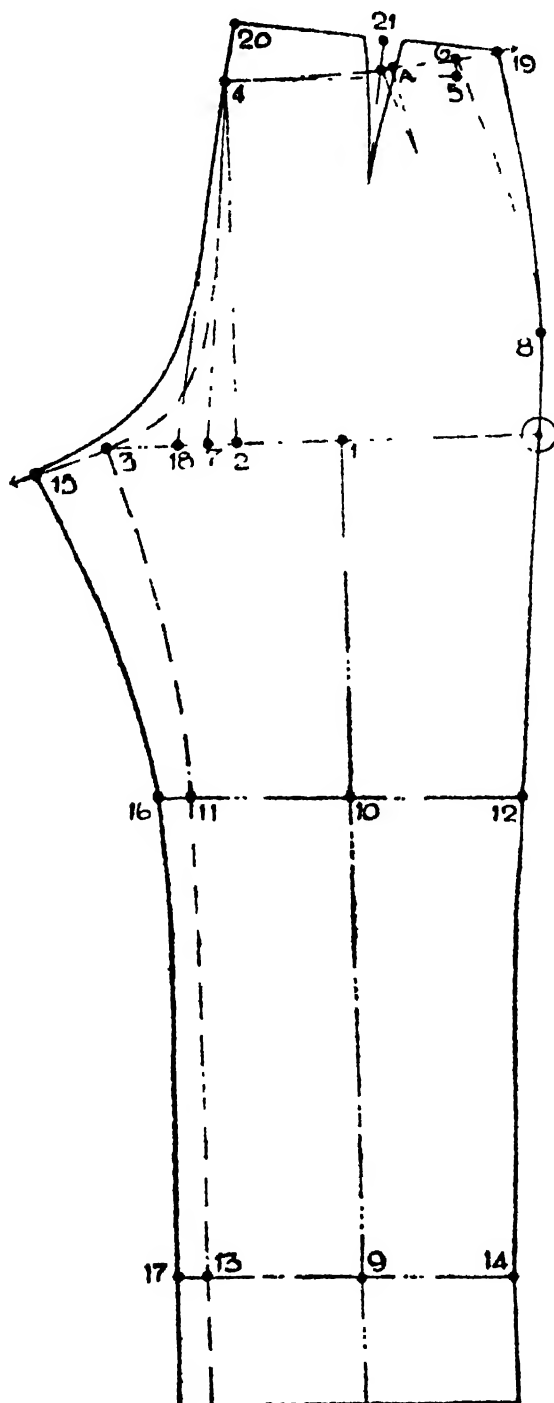


DIAGRAM 28.

Square off 6" from 21 and take out $\frac{1}{4}$ " on each side at the waist-seam.

It will now be seen that the back section of the waist dart is midway between 19 and 20. If two darts are required at back waist, divide 19-20

into three equal parts; then take out $\frac{1}{4}$ " at both points.

The waistband is simply a straight piece of material, from $1\frac{1}{2}$ " to 2" wide and long enough to make up the desired size

TENNIS SHORTS

Diagram 29

THESE popular garments are designed on trousers lines with very wide, short legs and pleats at back and front. The number and style of pleats is a matter of taste; for this draft four knife-pleats are suggested, these facing towards the centre at both back and front.

MEASURES: 18" *side-seam*; 12" *rise*; 26" *waist*; 38" *hips*.

Scale is $\frac{1}{2}$ Hip—19".

INSTRUCTIONS FOR DRAFTING

THE FRONT (*Dot and Dash lines*)

SECTION A

First of all, draw two parallel lines about $4\frac{1}{2}$ " apart, and bring one over the other to form a knife-pleat, as indicated by line 0-6.

Now draw a line from A to B, making the former $2\frac{1}{2}$ " from 1 and the latter 5" from 6.

Next, draw another line parallel with A-B and $4\frac{1}{2}$ " away; then fold this over in the same manner as 0 to 6.

It will be seen that there are now two $2\frac{1}{2}$ " pleats, $2\frac{1}{2}$ " apart at top and 5" apart at hem, their length being about 18".

Square across from 0 by line 0-6.

1 from 0 = $1\frac{1}{2}$ "; 2 from 1 = $\frac{1}{2}$ waist plus $\frac{1}{2}$ ".

Hollow the waist-seam $\frac{1}{4}$ " between 1 and 2.

3 from 1 = 8" for normal hip line.

4 is $\frac{1}{2}$ hip plus $\frac{1}{4}$ " from 3 and 8" from 2.

5 is drawn straight through from 2 and 4, marking off side length 18".

6 from 1 = length of front 18".

7 from 1 = $\frac{1}{4}$ ", or whatever size of seam is desired at centre front.

8 from 7 = body-rise, 12", and is $\frac{1}{4}$ "

outside line 0-6.

9 from 8 = $\frac{1}{4}$ scale.

10 is squared down from 9 and is level with 6.

11 from 10 = 1"; draw leg-seam from 9 to 11.

Complete front-seam from 7 to 9, filling half fork quantity plus $\frac{1}{4}$ " at 8. The fork quantity is the distance from 8 to 9.

Complete the bottom edge from 11 to 5, adding a good round and keeping corners 5 and 11 perfectly square

THE BACK (*Solid lines*)

12 is $\frac{1}{4}$ " above 7.

Draw the waist-seam from 12 to 2, slightly hollow.

13 and 14 are $1\frac{1}{2}$ " beyond 9 and 11.

Complete seat-seam from 12 to 13 and leg seam from 13 to 14.

The bottom edge is the same as the front.

SECTION B illustrates the front of shorts with pleats opened out, the quantity and direction being clearly indicated.

SECTION C shows the back, also with pleats opened out and marked.

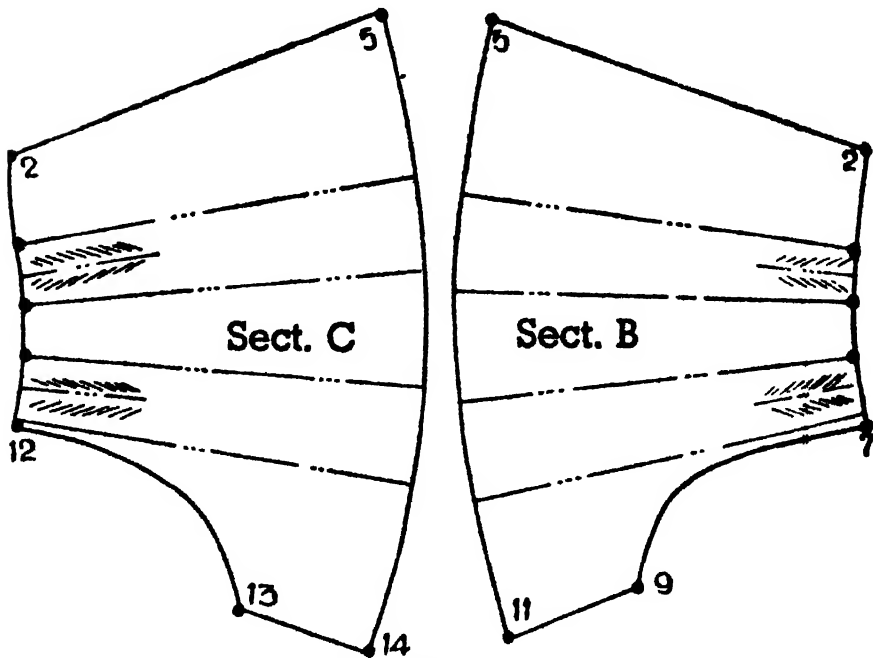
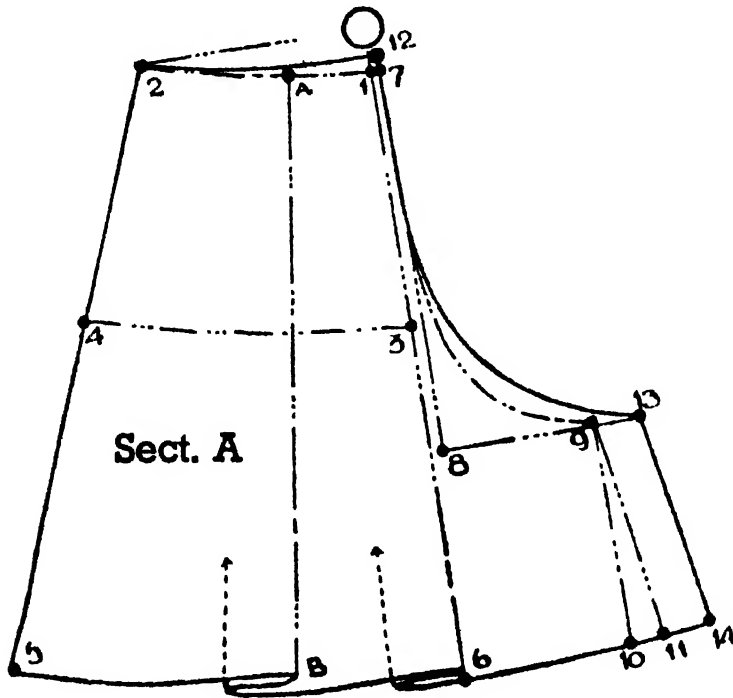


DIAGRAM 25.

LADIES' RIDING BREECHES AND JODHPURS

Diagram 30

THIS diagram is a composite one, in which are illustrated the two styles of leg garment. The extension for the jodhpurs is shown by the dash-line contours; the finished appearance is depicted by the small central sketch.

MEASURES: 26" *waist*; 38" *hips*; 40" *side-seam (full length)*; 12" *rise*; 14½" *knee*; 13" *small*; 14" *calf*.

Scale is ½ Hip—19".

INSTRUCTIONS FOR DRAFTING

TOPSIDE. SECTION A

Draw construction line 0-3.

1 from 0 = ½ scale

2 from 1 = ½ scale plus ½".

3 from 2 = ½ scale plus ½".

4 is squared up from 2 and = the body-rise.

5 is squared across from 4 and = ½ waist plus ½".

6 is ½" above 5.

Draw the waist-seam from 6 to 4.

7 from 2 = ½ scale.

Shape front-fall seam from 4 through 7 to 3, the distance from 2 to hollow of fork being half the quantity from 2 to 3 plus ½".

8 from 1 = ½".

9 is squared from 8 and = ½ leg measures less 1".

The length of leg is obtained by deducting the body-rise from the full length of side-seam.

10 from 9 = ½ of the distance from 8 to 9; 11 from 10 is 1" more than from 9 to 10.

Square across from 9, 10, and 11.

12 from 9 = ½ knee; 13 from 10 = ½ small less ½"; 14 from 11 = ½ calf.

15, 16, and 17 are ½" beyond the centre line.

The leg-seam is drawn straight from 3 to 12, then shaped to 13 and 14.

18 is located on a straight line midway between 0 and 9.

19 from 0 = 1½"; 20 is squared from 18 and = 3".

Shape side-seam from 6 through 19 and

20, tapering off gradually about 2" above 15.

The knee tack is 1" below 15 and the holes are ½" apart.

The length of breeches is a matter of taste; they may finish at 14-17 or extend a few inches below calf. This lower part is referred to as a "continuation."

For jodhpurs continue to the full length and add 4½" for p.t.u. (see dash lines).

UNDERSIDE. SECTION B

Before drafting the underside it is necessary to cut out the topside and to proceed as follows:

21 is swept out from 3 and = 1½".

Draw leg-seam from 21 through 12 and 13 to 14.

Place the balance mark ½" below 12 and another about 5" above, as indicated by notches.

Go in ½" at 3 and draw a straight line through 7 for the seat angle; then shape seat-seam from 7 to 21.

22 is swept out from 6, and the pivot is fixed 1" out at 19.

23 is fixed by placing one arm of the square on line of seat angle; pass it upwards until ½ waist plus 2" is registered on sweep 6-22.

This means that lines 7-23 and 22-23 must be at right angles, whilst the distance from 23 to 22 should equal ½ waist plus 2".

24 is ½" nearer 22 than 23.

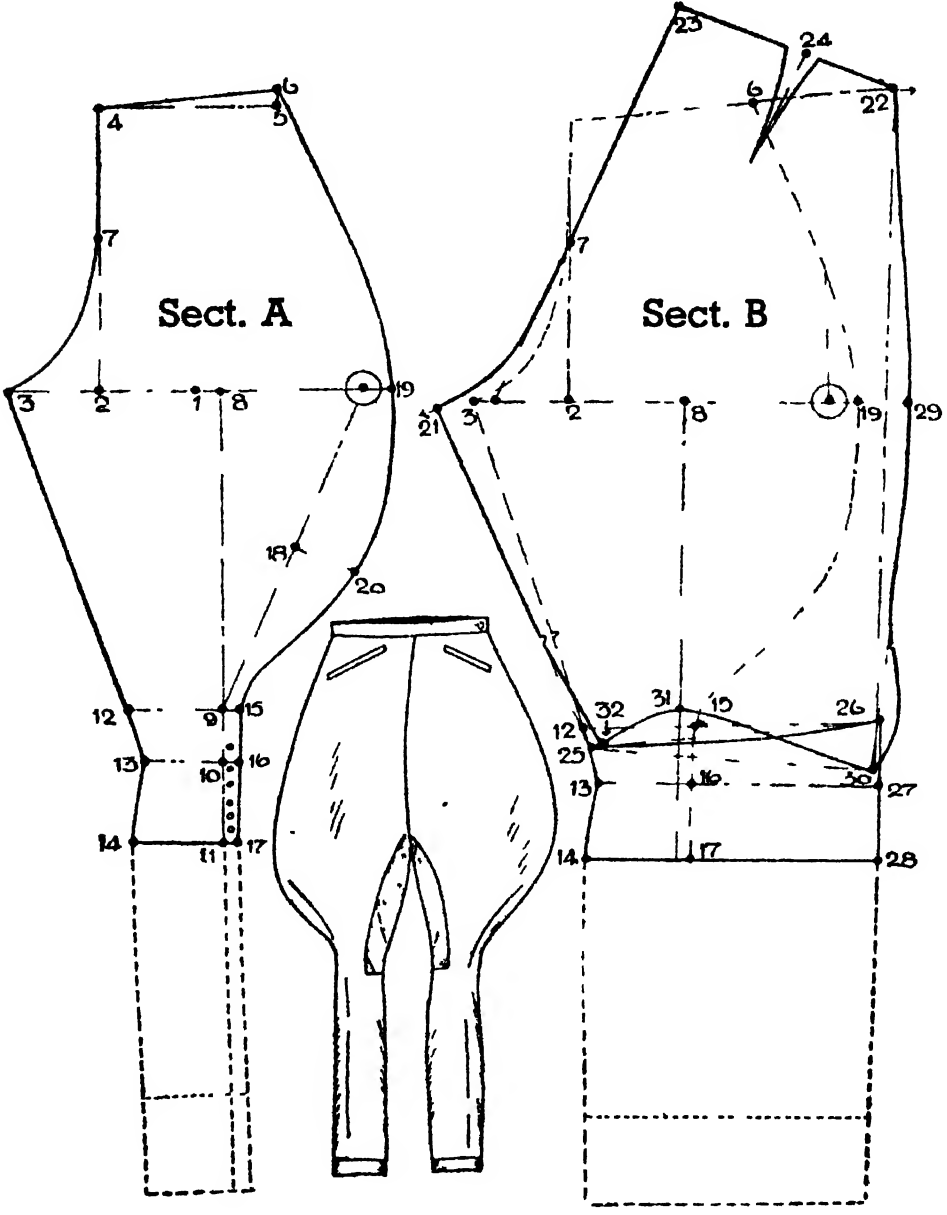


DIAGRAM 30

Take out $1\frac{1}{2}$ " dart equally both sides of 24, this being squared down about $5\frac{1}{2}$ " to 6".

Extend lines 12-15, 13-16, and 14-17 to side-seam.

25 is $\frac{1}{2}$ " below 12, already explained as a balance mark.

26 from 12 = the knee size plus 1", deducting the topside quantity from 12 to 15.

27 from 13 = the size of small plus 1", deducting the quantity from 13 to 16 on topside.

28 from 14 = the calf plus 1", deducting the quantity from 14 to 17 on topside.

A simple method is to measure the distance from 12 to 15 on the topside, then to place this quantity at 12 and continue to 26, making the total equal to knee size plus 1". The same procedure is carried out for small and calf.

The three points having been located, they should all be in a straight line from 26 to 28, but if these points do not fall in line the top and bottom should be kept at the correct size and any adjustment made at 13.

Draw straight line from 22 to 26.

29 from line 22-26 = 1".

Shape the side-seam from 22 through 29 to a point below 26, the length of which must be measured by checking

with topside at that part. This is done as follows:

Take up the topside and bring point 19 to 29 on underside; then check the distance of 19 to 15 very carefully from 29 downwards, stopping when point 15 touches side-seam below 26.

30 is thus located, making the distances from 19 to 15 and 29 to 30 the same length.

A balance mark, or notch, is made about 5" above 30, and this is the starting-point of the "bump" or "round" which is added above 30.

This "round" corresponds with the hollow above 15 to the balance mark.

Draw straight line from 26 to 25 and hollow the under-knee cut $\frac{1}{4}$ ".

Now draw straight line from 30 to 25. 31 is 2" above line 25-30; 32 is about $\frac{1}{4}$ " from 25.

The exact position of 32 is fixed by measuring from 26 to 25; then apply this quantity from 30 through 31 to 32.

Complete the leg-seam of underside from balance mark to 32. Extend the length in harmony with topside.

Half an inch of fullness is provided on the topside knee by taking off two seams at the under-knee cut.

(The outline for the jodhpurs is again indicated by dash lines.)

CHAPTER XIV

LADIES' GARMENTS

COLLAR CUTTING

By PHILLIP DELLAFERA
(Principal of the "Tailor and Cutter" Academy)

COLLAR cutting is something which is often left to the coat-maker, though it really should form part of the cutter's work. Whatever trade opinion may be in this matter, it is right to say that cutters should know something about the cutting of the various collars adopted for ladies' garments. In this chapter I shall discuss certain of the more standard types of collar. The system explained here is applicable to a number of different styles.

The basis of all collar construction is the under-collar—this is the foundation on which the collar is built. It must always be cut to fit the neck correctly and must be in harmony with the length of the lapel roll. For instance, a high-buttoning front requires a differently shaped collar from that for a low-rolling front.

With the object of making these differences clear to the reader I will briefly describe the method of drafting.

INSTRUCTIONS FOR DRAFTING

Diagram 31

SECTION 1

This is the usual S.B. step collar; length of lapel is moderate, the corner is nicely rounded.

Continue the crease edge of lapel well beyond neck-point.

1 from neck-point = the back-neck quantity.

2 is swept from 1, making the pivot at point X.

The distance from 1 to 2 = the difference between stand and fall.

These quantities should be fixed before drawing the crease edge of lapel; particularly the stand, because this measurement is used to determine the distance from hollow of gorge. If the stand is to be $1\frac{1}{4}$ ", the crease edge of lapel must be made 1" from hollow of gorge, that is $\frac{1}{4}$ " less than the stand.

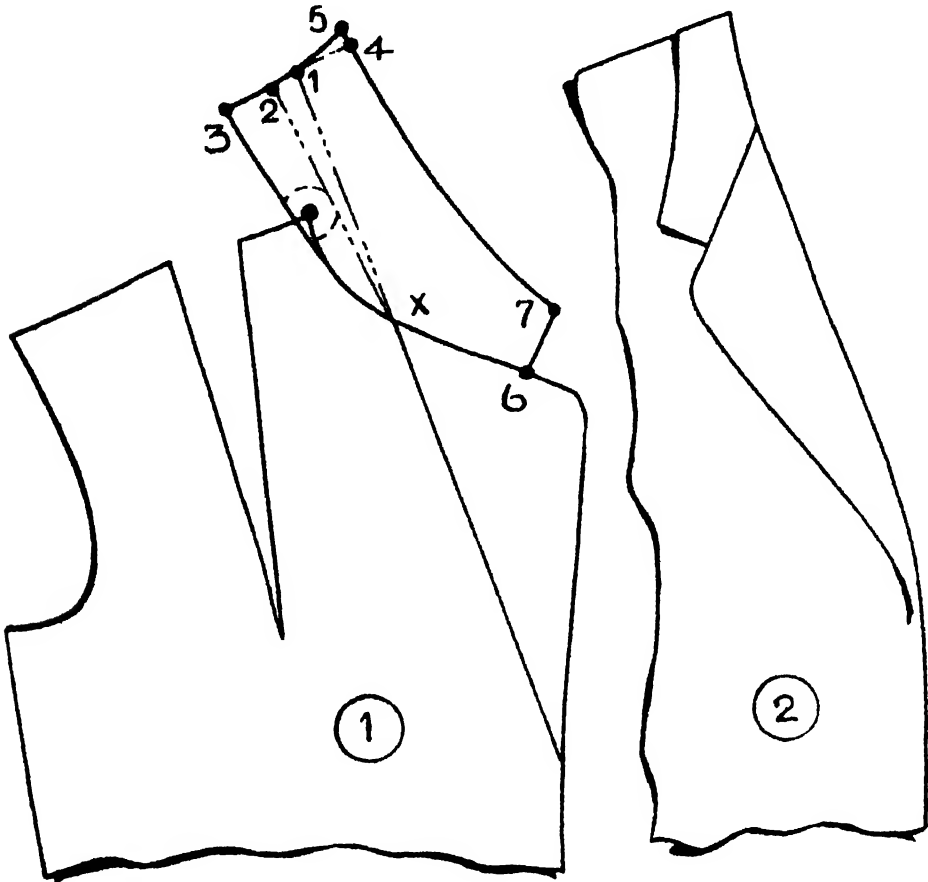


DIAGRAM 31.

In this case the stand is $1\frac{1}{4}"$ and the fall $1\frac{1}{8}"$; therefore the difference is $\frac{1}{8}"$, and this is the quantity from 1 to 2.

Now draw line from X to 2 for the crease edge of collar.

3 is squared from 2 and = the stand.

4 is squared from 2 and = the fall.

5 from 4 = half the difference between stand and fall.

6 is about $1\frac{1}{2}$ " from the end of lapel.

7 from 6 = $1\frac{1}{4}$ ", or whatever depth is required; it is squared out from 6, and then the angle is made slightly smaller.

Draw the sewing-on edge from 6 to 3, going along the gorge to a point about midway between X and o.

The centre-back seam is drawn from 3 through 2 to 5, the outer edge from 5 to 7, and the collar end from 6 to 7.

Seams or turnings must be allowed at all parts except centre back.

SECTION 2

This illustrates the collar and lapel when completed and turned over in position, the corners being shaped as desired.

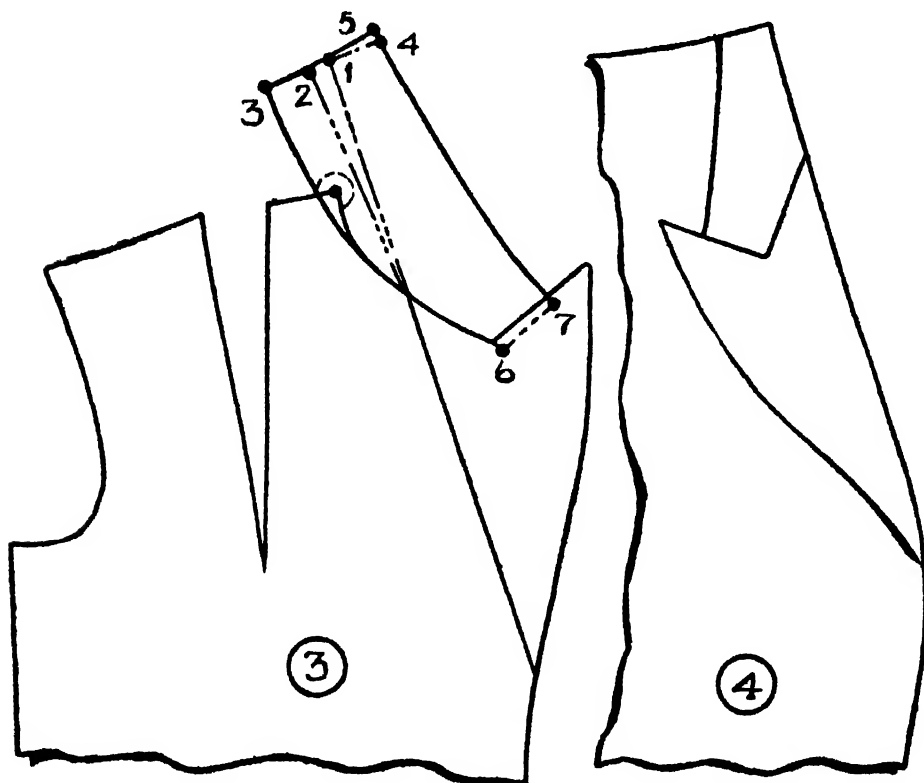


DIAGRAM 32.

Diagram 32

SECTION 3

Next, is the D.B. or pointed lapel, which is very popular. Here again the shape and length are both largely determined by requirements.

The drafting of collar is the same as Section 1, with the exception of points 6 and 7.

6 is in line with neck or gorge, but must be at least $\frac{3}{4}$ " beyond the lapel, this amount being added to allow for the seams taken off lapel and collar end.

7 is also $\frac{3}{4}$ " beyond lapel and about $1\frac{1}{4}$ " from 6.

Of course, the collar end may be drafted to meet the lapel and then cut much longer, the extra length being used as necessary.

SECTION 4

This is the finished collar and lapel; note that the collar end is touching the top of lapel; there should be no gap or opening at this point.

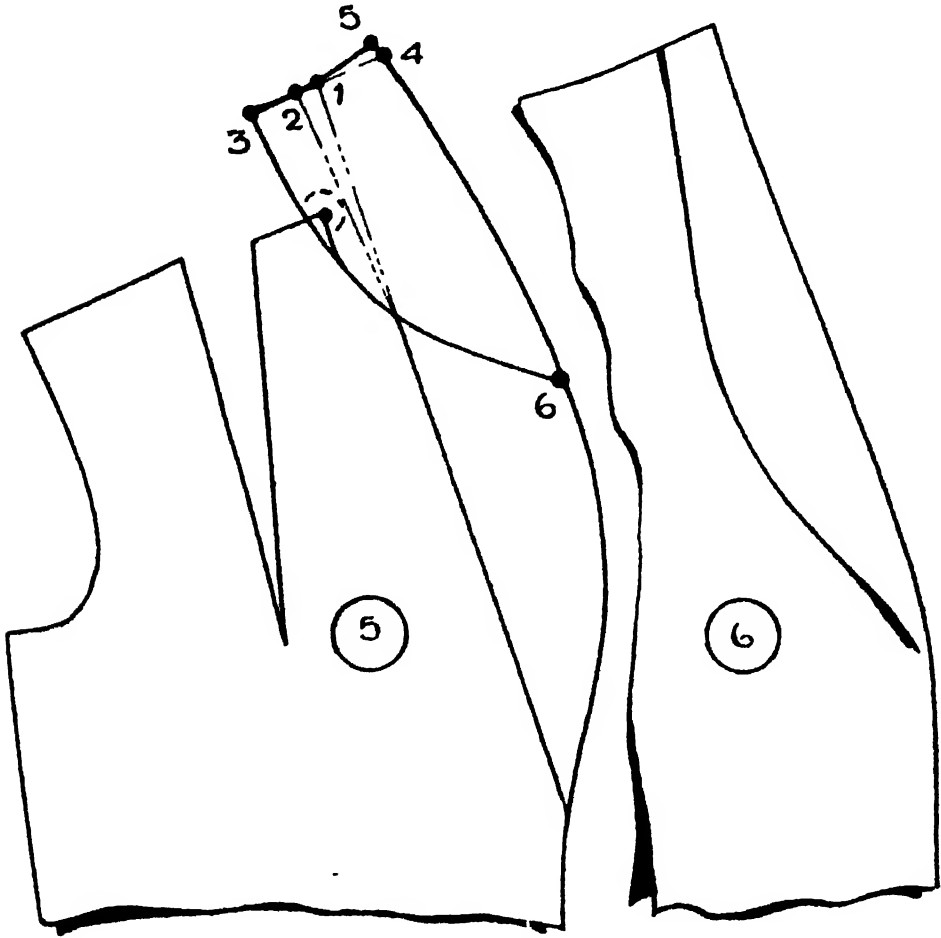


DIAGRAM 33.

Diagram 33

SECTION 5

The roll collar is very simple. It is made up with a small under-collar; then the facing is cut with a centre-seam at back or is joined just below the "turn"—whichever is most convenient.

Draft as Section 1 up to point 5.
6 is located at the end of gorge and at
top of lapel.

Draw sewing-on edge from 6 to 3, centre back from 3 to 5, and outer edge from 5 to 6, making it form a continuous run with outline of lapel.

SECTION 6

Here is the finished collar, which is illustrated without the seam across lapel.

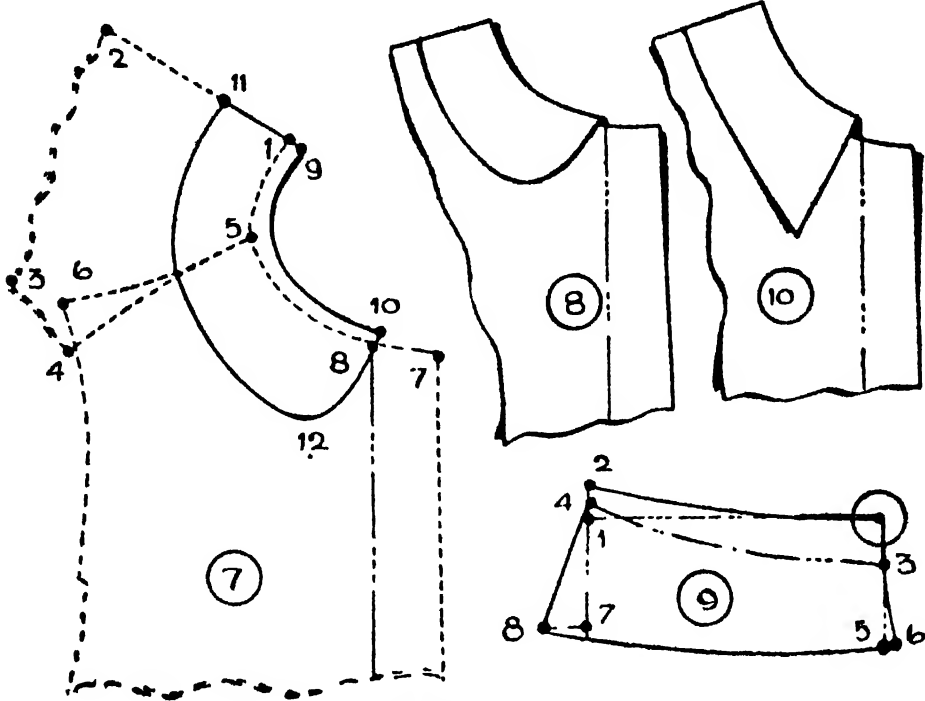


DIAGRAM 34.

Diagram 34

SECTION 7

The "Peter Pan" collar is quite simple; it is of the laid-on type and does not require a lot of manipulation. To draft the pattern place neck-points together and overlap shoulder ends about $1\frac{1}{4}$ ", as shown at 4 and 6.

Points 1, 2, 3, 4, and 5 indicate the outline of back, whilst 5, 6, 7, and 8 represent the shape of forepart.

9 is $\frac{1}{2}$ " from 1; 10 is $\frac{1}{2}$ " from 8.

11 from 9 = $2\frac{3}{4}$ ", or whatever depth is desired at centre back.

12 from centre-front line = 2" and from 10 = 3" to $3\frac{1}{2}$ ".

This quantity really depends upon the depth of collar at centre back, and must be made slightly larger than the distance from 9 to 11.

Draw the sewing-on edge from 10 to 9, centre back from 9 to 11 and outer edge from 10 to 11, making a nice round at 12.

SECTION 8

This depicts the finished "Peter Pan" collar, which reaches to the centre front of forepart.

SECTION 9

The Prussian collar (depicted in this diagram) also fastens up at neck, but it does not lie flat.

It goes much higher and has a stand. To draft the pattern proceed as follows:

First of all, measure the distance from 8 to 1 on Section 7, then add $\frac{1}{2}$ " to the quantity registered.

Square lines 0-1-5

1 from 0 = the neck quantity plus the $\frac{1}{2}$ " referred to above.

2 from 1 = 1".

Draw a slightly hollowed curve from 0 to 2.

3 from 0 = the stand ($1\frac{1}{2}$ "); 4 from 2 = $\frac{1}{2}$ ".

Draw the crease edge from 3 to 4.

5 from 3 = the fall ($2\frac{1}{4}$ ").

6 from 5 = $\frac{1}{2}$ " for "spring" at centre back.

7 from 1 = 3"; 8 from 7 = 1½".
Shape the centre back from 6 to 0; also
outer edge and front from 6 through
8 to 4.
The collar actually turns over at point

4, so that 2 to 4 forms a small stand
at front.

SECTION 10

Here is the collar turned over, clearly
showing the stand at centre front.

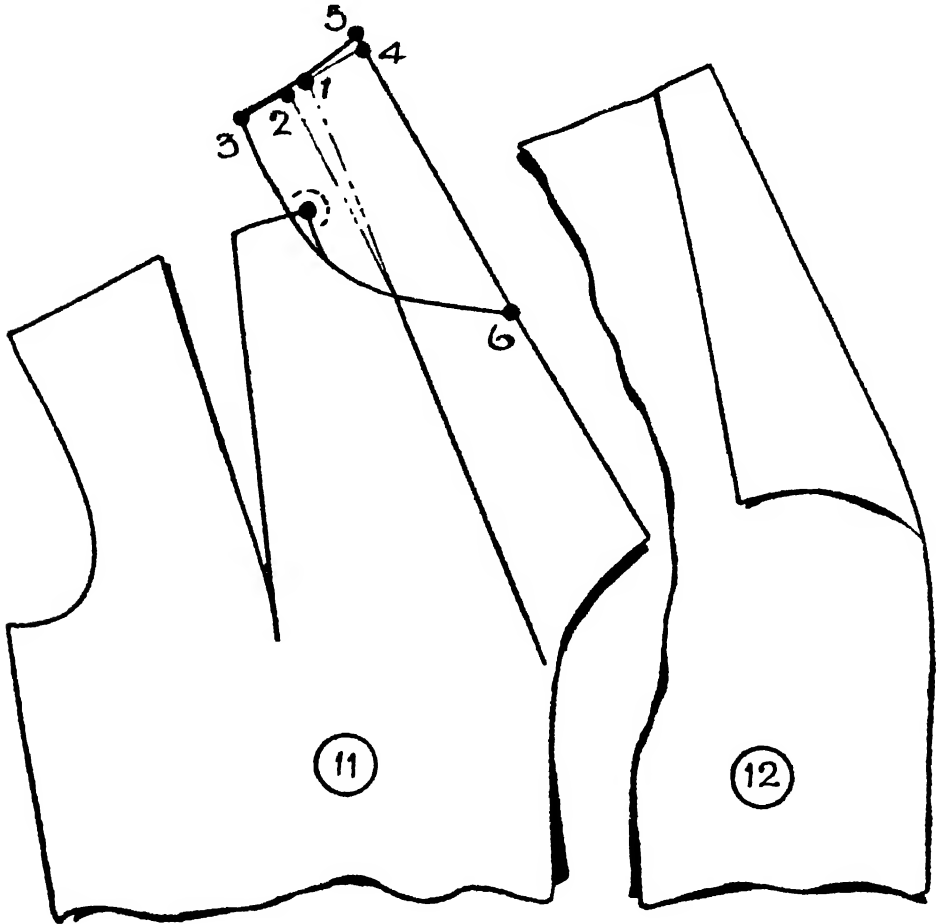


DIAGRAM 35.

Diagram 35

SECTION 11

This is a form of roll collar, but it has
a square-shaped lapel, with hollowed
ends, and may be rendered in several
designs. The drafting of the under-
collar is exactly the same as Section
5; but of course the outer edge must

be made to run in line with lapel,
which is almost straight.

SECTION 12

This shows the outline of the collar
when turned over and finished.

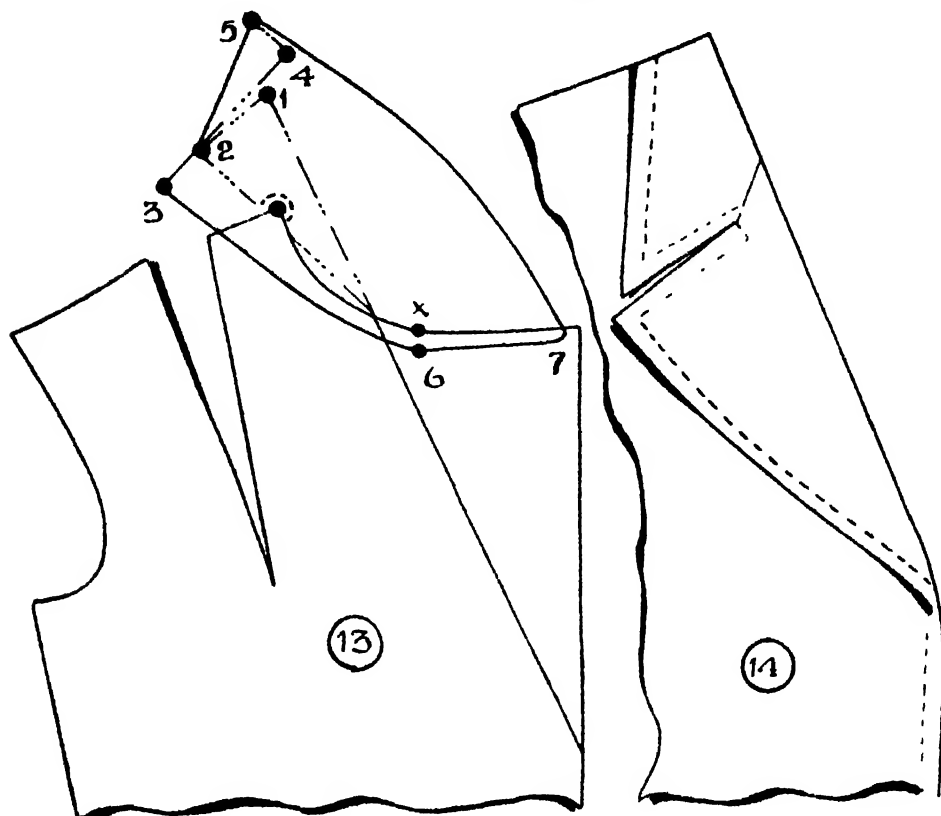


DIAGRAM 36.

Diagram 36

SECTION 13

The principle of drafting the so-called storm collar is the same as that used for the collars already described, but owing to the difference in size a big alteration has to be effected at centre back. The outer edge must be longer in relation to the sewing edge, whilst the collar end should be cut in harmony with lapel, which is usually very wide. Draft in the following manner:

Continue crease edge of lapel well beyond neck-point.

1 from the neck-point = the back-neck quantity.

2 is swept from 1; the pivot is fixed at the junction of gorge and crease edge of lapel, and the distance from 1 to

2 = the distance between stand and fall.

In this case the stand is $1\frac{1}{4}$ " and the fall $3\frac{1}{4}$ "; therefore the difference is $2\frac{1}{2}$ " and = the quantity from 1 to 2

Now square off in both directions from 2.

3 from 2 = the stand; 4 from 2 = the fall. 5 is swept out from 4, the pivot is made at 2, and the distance from 4 to 5 = half the distance between stand and fall.

In other words, 4 to 5 is half of 1 to 2. 6 is $\frac{1}{2}$ " below X, this being the point where the lapel starts to go out from neck or gorge.

7 is also $\frac{1}{2}$ " below lapel and is about $\frac{1}{2}$ " from end of lapel.

This extra length at 6 is most im-

portant, as there always appears to be a tendency towards shortness at this point.

Draw sewing on edge from 6 to 3, centre back from 5 through 2 to 3, collar end from 7 to 6 and outer edge

from 7 to 5—adding a fair amount of "round."

SECTION 14

This diagram illustrates the collar and lapel turned back and finished with a row of wide stitching.

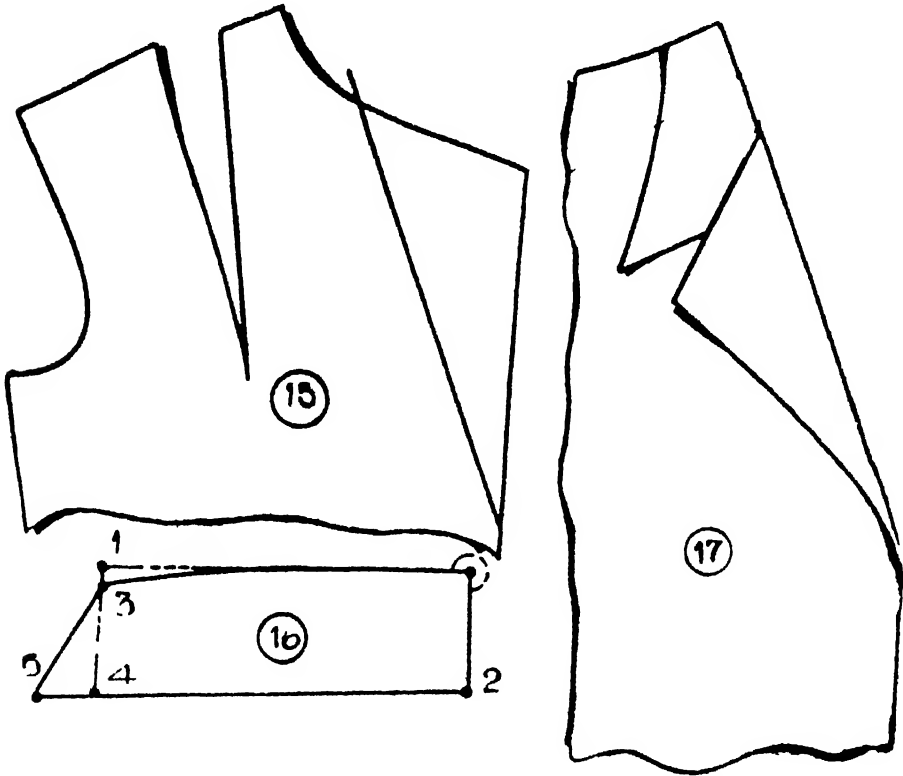


DIAGRAM 37.

Diagram 37

SECTION 15

Here is the ordinary neck-line which is used for the "short" type collar; it is not, perhaps, very popular, but is interesting.

SECTION 16

Measure round the back neck and along the gorge to length required.

Square lines 0-1-2.

1 from 0 = the length required at neck.

2 from 0 = $3\frac{1}{4}$ " 3 from 1 = $\frac{1}{2}$ ".

4 from 3 = $3\frac{1}{4}$ " 5 from 4 = $1\frac{1}{4}$ ".

Drawing sewing-on edge from 0 to 3, centre back from 0 to 2, outer edge from 2 to 5, and collar end from 3 to 5.

SECTION 17

This diagram illustrates the finished collar and lapel. Note the long pointed end of collar.

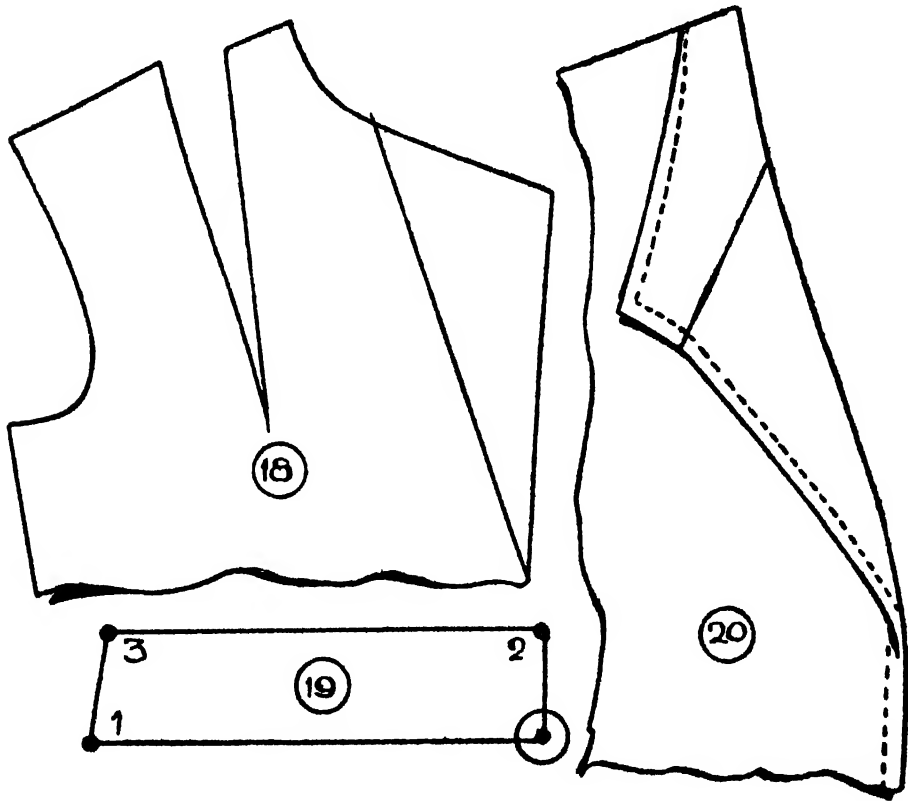


DIAGRAM 38.

Diagram 38

SECTION 18

Once again the standard neck or gorge is required. This time for a strap collar, the size of lapel being made as desired.

SECTION 19

This indicates a perfectly straight piece of material, $2\frac{1}{4}$ " wide and long enough to reach to the end of lapel. 0 from 1 = the neck size; 2 from 0 = $2\frac{1}{4}$ ", or whatever width is required.

3 from 2 is slightly less than 0 to 1, the exact quantity being fixed when fitted into the neck.

The sewing edge is drawn from 0 to 1, centre back (crease edge) from 0 to 2, top or fall edge from 2 to 3, and collar end from 1 to 3.

SECTION 20

Here we see the finished collar attached to the lapel. A slit or hole may be arranged, to be used for fastening, if desired.

CHAPTER XV

LADIES' GARMENTS JACKETS AND TOPCOAT

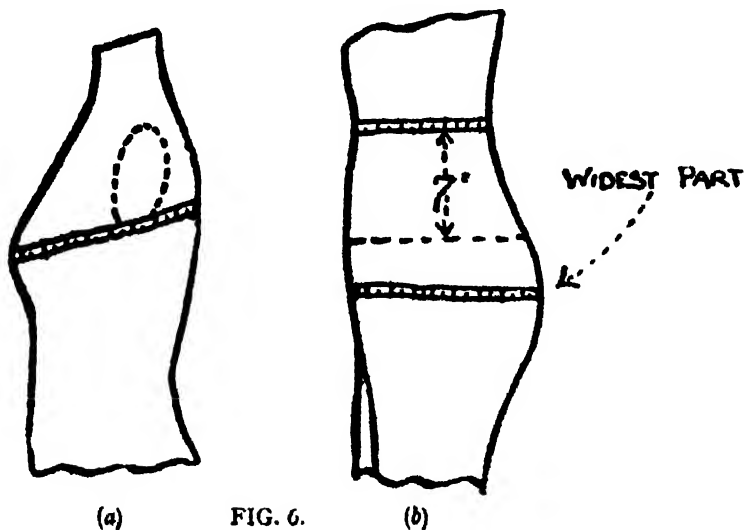
By F. WHITWORTH GREEN

(London Alliance of Foremen Tailors)

MEASURING THE FIGURE

BEFORE dealing with the actual drafting of garments I shall describe my method of taking measurements, for this has a very important bearing on the drafts which follow.

It is said, quite rightly too, that no two cutters measure alike—and particularly when they are measuring for ladies' garments. If half-a-dozen cutters measured one figure, it is probable that they would produce half a dozen different sets of measures. It is not likely that the differences would be great, but they would exist. Of course, if each of the cutters knew exactly how he had taken the measures and what he was going to do with them at the cutting-board, the resultant garments



would be satisfactory. The method given here must be strictly adhered to in order to reproduce the drafts correctly.

First, it will be noticed that on all the following drafts the distance from the centre back (on the bust-line) to the centre front is the half-bust measure net—applied without allowance for ease. The reason for this is that the measure is taken on the figure over the most prominent part of the shoulder-blades, close up under the arms, and over the fullest part of the bust prominence. The position of the tape is shown clearly on Fig. 6 (a).

Second, the hip measure is taken at the widest part of the figure, which is generally about 10" below the waist-line. But this measure is applied on the draft, as will be observed, about 7" down from the waist—and approximately 1" is added for ease. This is illustrated on Fig. 6 (b).

There is a third thing to mention—and this does not concern measures. The slope of the shoulders on all my drafts is calculated with allowance for the insertion of moderate-size pads. Recent tendency is towards a shoulder which has a natural line, with only a suggestion of squareness. The movement begun in certain fashion circles towards a rounded type of shoulder is not likely to find a large number of followers. On the other hand, the excessively square effect has fallen into disfavour.

THE DRAFTS

The drafts set out in this chapter are of a standard character, their lines and style features being those most widely favoured at the present time. Designs of ladies' garments are many and various; changes in fashion are constantly taking place. It would not be possible—nor would it be wise—to give a complete set of styles in a work of this order. But principles are not subject to such great variation as time goes on. The system laid down here is readily adaptable to any style that the cutter wishes to feature. As an illustration of this I have added to the chapter a fancy-panelled topcoat, constructed by the same system as that of the standard drafts.

NOTE: All the following drafts are constructed net—seams must be allowed for when cutting.

S.B. PANEL JACKET

Diagram 39

THIS is a straightforward model with a centre back-seam, side-body, and front panel. The revers turn low to a single button just below the waist line. A jetted side pocket is shown. Waist is fairly close, skirt moderately "flared."

The waist length in this case is $15\frac{1}{2}$ " and the full length $26\frac{1}{2}$ ". (This is a suitable length for a coat of the kind, for an average figure.) The draft is based on a 36" bust figure.

Working scale is $\frac{1}{2}$ Bust plus 6".

INSTRUCTIONS FOR DRAFTING

Square from 0

1 from 0 = $\frac{1}{4}$ " scale.

2 from 0 = $\frac{1}{4}$ " scale plus 3".

3 from 0 = waist length.

4 from 3 is 7" for the hip line

5 from 0 is the full length.

3x from 3 = $\frac{1}{2}$ "; the centre back seam is drawn from 0 to 3x and is continued straight from the last point to the bottom.

6 from 0 = $\frac{1}{4}$ " scale less $\frac{1}{4}$ "; 7 is $\frac{3}{4}$ " up from 6.

8 from the back-seam at 2 is the across-back measure.

Square up to locate 8x and 9.

8x from 8 = 2"; 9 is fixed on the line squared from 1.

10 from 1 = $\frac{1}{4}$ " scale; square up and down.

H from 10 is $\frac{1}{4}$ " and 11 is located on the line squared from 0.

Draw the back shoulder-seam from 7 through 11 to a position $\frac{1}{2}$ " outside the line 8-9.

D marks the standard back-pitch point: it is $2\frac{1}{4}$ " below 9.

Shape the back scye, as shown, from the shoulder-point through D to a position $\frac{1}{2}$ " in front of 8x.

12 from 3x = 4"; 13 from 4 = $4\frac{1}{2}$ ".

(These amounts are variable according to the seam placement desired.)

14 from the back-seam at 2 = $\frac{1}{4}$ " bust measure plus 2".

15 from the same position on the back-seam is $\frac{1}{2}$ " bust measure

Square up from 15 to 10, which is the

same amount as that from 0 to 2 on the back, plus $\frac{1}{4}$ " scale and $\frac{1}{4}$ ".

17 from 16 = $\frac{1}{4}$ " scale less $\frac{1}{4}$ "; 18 from 17 = $1\frac{1}{4}$ ".

19 from 15 = $2\frac{1}{4}$ "; square down to 20

Draw a line from 17 to H, and on this line mark 21 at $\frac{1}{4}$ " scale plus $\frac{1}{2}$ " from 11.

Measure the length of the back shoulder-seam and compare this with the distance from 17 to 21. Whatever is the difference is taken out between 18 and 22, with the usual allowance for a little of the back to be eased in.

23 from 14 = $1\frac{1}{4}$ "; 24 from 14 = $2\frac{1}{4}$ ".

Curve the scye from 21 through 23 and 24 round to 8x, making a $\frac{1}{4}$ " "step" at the last point.

Mark the lowered back pitch at 25, $1\frac{1}{4}$ " below D.

Shape the front panels, as shown.

A is $1\frac{1}{4}$ " below 19 and X is $\frac{1}{4}$ " from 20.

Shape the side panels, as shown.

26 from 12 = $1\frac{1}{4}$ "; 27 from 13 = $\frac{1}{4}$ ".

28 from 26 = $2\frac{1}{4}$ "; 29 from 27 = $3\frac{1}{4}$ ".

30 from 28 = $1\frac{1}{4}$ "; 31 from 29 = 1".

(All these amounts may be varied according to the style desired.)

For the gorge make 32 from 16 about $3\frac{1}{4}$ ".

Square down from 15 to locate B on the waist line.

C from B = $\frac{1}{4}$ ".

Draw a line from 16 through C to the bottom and make the front edge $1\frac{1}{4}$ " beyond this line

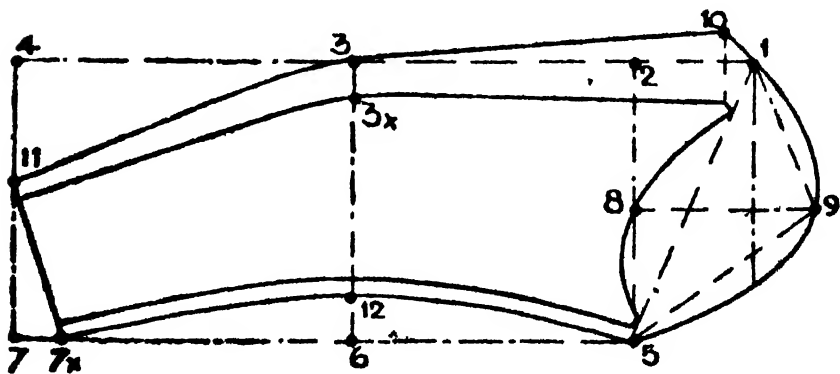
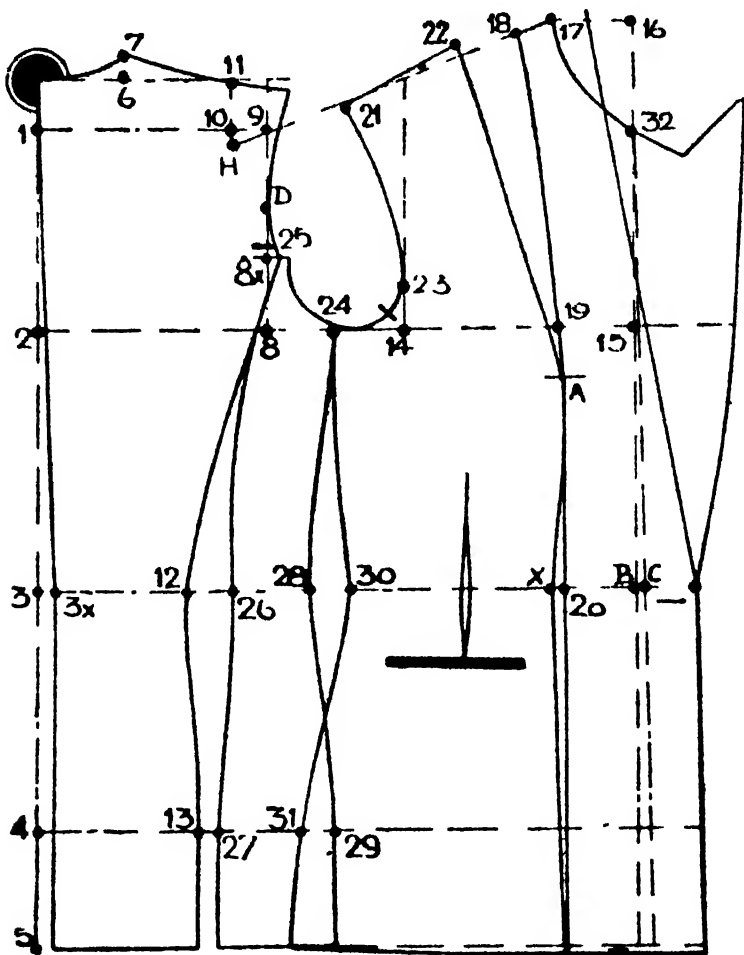


DIAGRAM 39

Shape lines of revers to taste. Mark front pitch $\frac{1}{2}$ " above 14.

THE SLEEVE

Draw the line 1-2-3-4.

2 from 1 is the same as 8 to D on the back.

3 and 4 from 1 are the elbow and cuff lengths, respectively, with the usual calculations for the across-back measure.

5 from 1 is the amount of the combined distances (measured straight) of D to back shoulder-point and 21 to front pitch.

Square down from 5 and square 3-6 and 4-7.

8 is midway between 2 and 5, but is $\frac{1}{4}$ " nearer 5.

9 from 8 is the same as 8-9 on the back, less $\frac{1}{4}$ ".

10 from 1 is the same as from D to 25 on the back.

7x is $1\frac{1}{2}$ " above 7. Shape the hindarm and cuff, as shown.

11 from 4 = $3\frac{1}{2}$ "; 12 from 3 = $\frac{1}{2}$ scale plus 1".

(The width of sleeve may be varied to taste.)

For the under-half, measure back $\frac{1}{2}$ " from 5, and continue right down forearm to the cuff.

Square in from 10. Measure round the under-scyce of the coat and apply this amount, plus about $\frac{1}{4}$ ", to the under-half of sleeve at this part, as shown. The top of the hindarm will be located on the short line squared in from 10.

3x from 3 = 1"; continue to $\frac{1}{2}$ " inside 11.

Complete the draft, as indicated.

NOTE: This sleeve system will be applicable to all the drafts in this chapter

D.B. PANEL JACKET

Diagram 40

THIS is a panelled model with double-breasted fronts and long revers to button one and show two. In this instance a welted style of side pocket is illustrated. The back is of the panel type, and the side-body is consequently a little wider than its equivalent section in the single-breasted draft.

INSTRUCTIONS FOR DRAFTING

The main construction is exactly the same as that in the previous draft
Variations are detailed below.

Square from o
1, 2, 3, 4, and 5 are found as before;
in this case the line of the centre

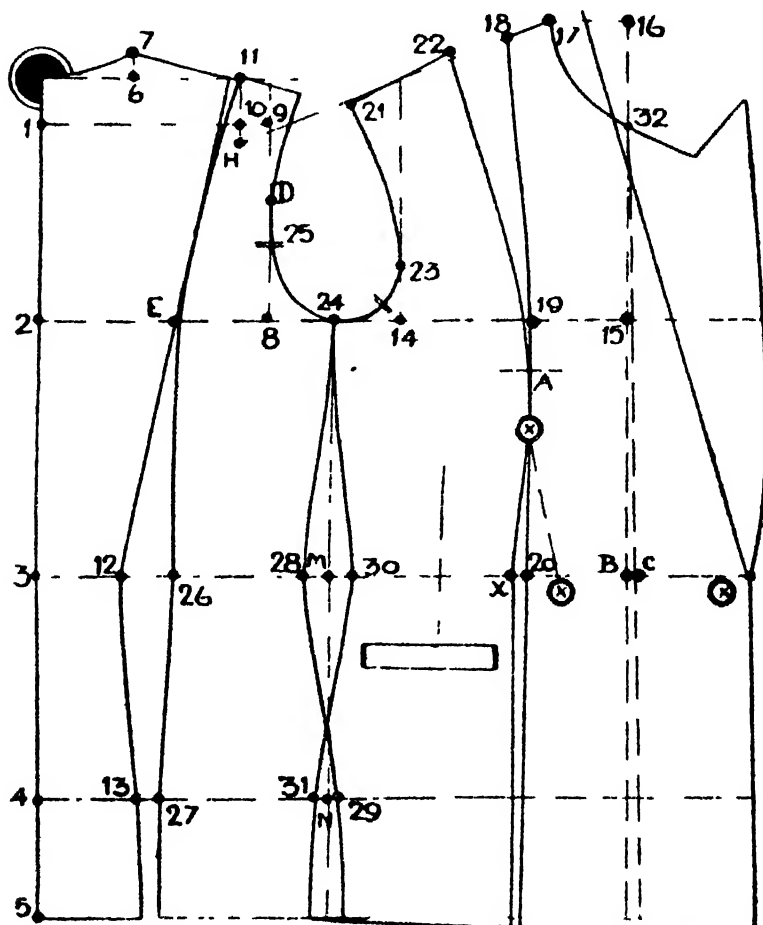


DIAGRAM 40.

back falls on the crease edge of the material, when cutting—there is no centre-seam.

The back panel is commenced at point 11, where it is opened about $\frac{3}{4}$ ".

E from 2 = $4\frac{1}{4}$ "; 12 from 3 = $2\frac{1}{4}$ "; 13 from 4 = 3"; 26 from 12 = $1\frac{1}{4}$ ".

Square down from 24, locating M on the waist line and N on the hip line.

28 and 30 are each $\frac{1}{4}$ " from M.

29 from N = $\frac{1}{4}$ "; 31 from N = $\frac{1}{4}$ ".

The panel seams, which may be varied to taste, are shaped to produce a

moderate amount of waist fitting and skirt "flare."

For the gorge, 32 is fixed at $3\frac{1}{4}$ " below 16.

The distance between B and C is the same as in the previous draft; the front edge is $3\frac{1}{2}$ " beyond C.

The distance X-20 is the same, but the panel is a little more open at the bottom.

Sleeve pitches are the same, and the sleeve draft may be used exactly as described.

S.B. PANEL JACKET FOR FULL FIGURE

Diagram 41

THE full figure—sometimes called the matronly—calls for certain modifications in drafting, though the main part of the construction here is exactly as set out for the first and second drafts.

Structural alterations for this type of figure are made in relation to the particular measures taken. The dimensions given here are those of an actual figure.

MEASURES: $16\frac{3}{4}$ " to waist; 28" full length; 9" half back; 52" bust; 42" waist; 44" hips.

Working scale is $\frac{1}{2}$ Bust plus 6".

INSTRUCTIONS FOR DRAFTING

Square from o

The panel back has no centre seam; the line o-1-2-3-4-5 is the actual centre of back, to fall on the crease edge when cutting.

The top of back panel is located $\frac{1}{4}$ " back from 11, and is opened about $\frac{1}{2}$ " E from 2 = $5\frac{1}{2}$ "; 12 from 3 = 4"; 13 from 4 = 4".

24 is midway between 8 and 14; square down to locate M and N.

28 and 30 are each 1" from M; 29 and 31 are each $\frac{1}{4}$ " from N.

The distance between 12 and 26 on the waist line is $1\frac{1}{4}$ ", and that between 13 and 27 on the hip line is $1\frac{1}{4}$ ".

20 from X on the waist line is $\frac{1}{4}$ "; L from K on the hip line is $\frac{1}{4}$ ".

These amounts were decided in accordance with the type of figure. In all coats of the kind the arranging of suppression at the waist and of "taking out" or "putting in" at the hips will have to be done in a manner which conforms to the figure's requirements. No set rule can be laid down.

The working of the system will automatically adjust the opening of the front panel at the shoulder to provide for the increased bust contour

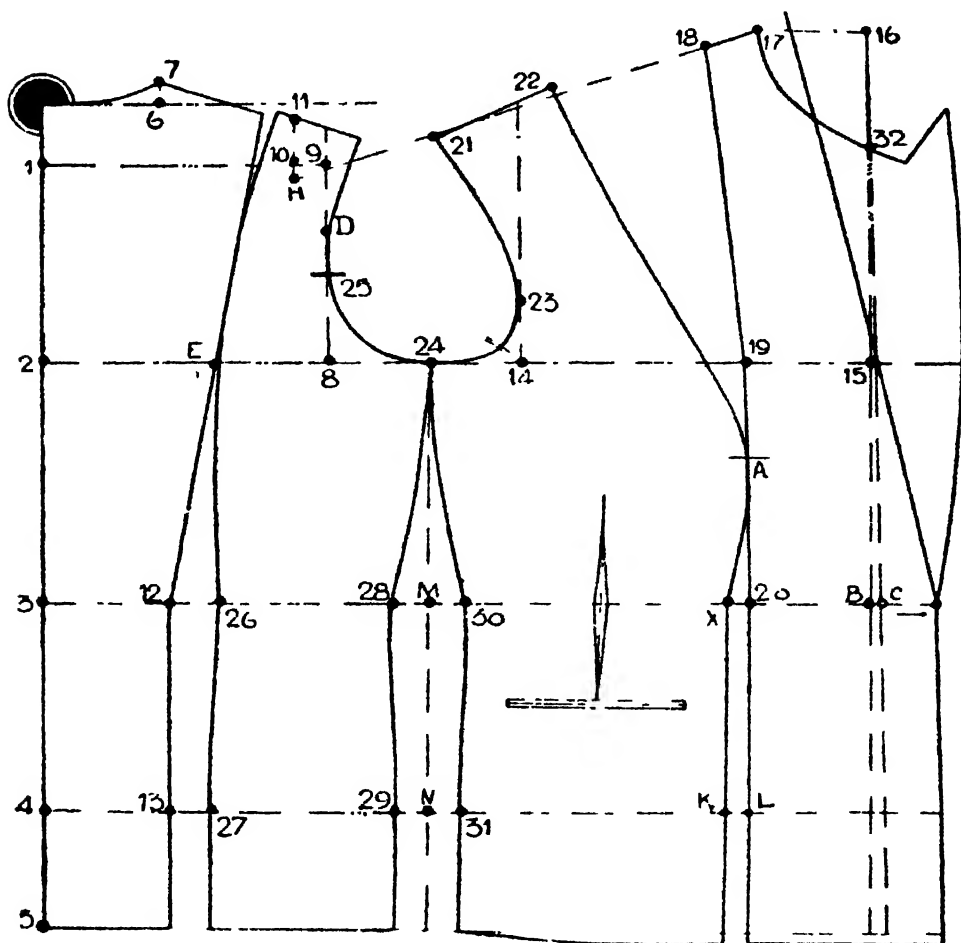


DIAGRAM 41.

RIDING JACKET

Diagram 42

MANY ladies at the present time adopt jackets very little removed in style from those worn by gentlemen for sporting occasions. In the best-dressed equestrian circles, however, the authentic riding jacket is still used. Its lines are different from those of fifty years ago, but the general effect is really not much changed.

It is used in the hunting-field and is made up in black material. Usually the jacket has slanting side pockets, with flaps, as shown in this diagram. The waist is sharply defined and the skirt is full. Such a garment is cut fairly long, and has a centre vent running up almost to the waist. The fronts are cut away slightly, and are rounded at the bottom. Though the button-one style is the most favoured (sometimes with a link), some ladies prefer two, or three, buttons.

INSTRUCTIONS FOR DRAFTING.

The basis of construction is exactly the same as that in the previous drafts. Modifications for this particular style are as follows.

The back width is increased a little in order to allow full freedom of movement. The armhole is kept as close as possible. This makes for comfort. 3x from 3 = $\frac{1}{4}$ ", 12 from 3x - 4" (It is a good style feature to keep the back section at the waist relatively narrow.)

13 from 4 is about $5\frac{1}{2}$ " the bottom of the vent is fixed at $\frac{1}{2}$ " from 5

15 from 17 $\frac{1}{4}$ ", 22 from 21 - $\frac{1}{4}$ ", thus producing a narrow front panel

24 from the back seam at 2 $0\frac{1}{2}$ "

26 from 12 and 30 from 25 are each $1\frac{1}{4}$ "

The overlap of 13-27 is $\frac{3}{4}$ " and that of 29-31 is $1\frac{1}{2}$ " (These amounts may be varied according to taste.)

20 from X - $\frac{1}{2}$ " and the front edge is $1\frac{1}{4}$ " beyond C

The same sleeve system may be used, but the under half should be filled up a little at the scye.

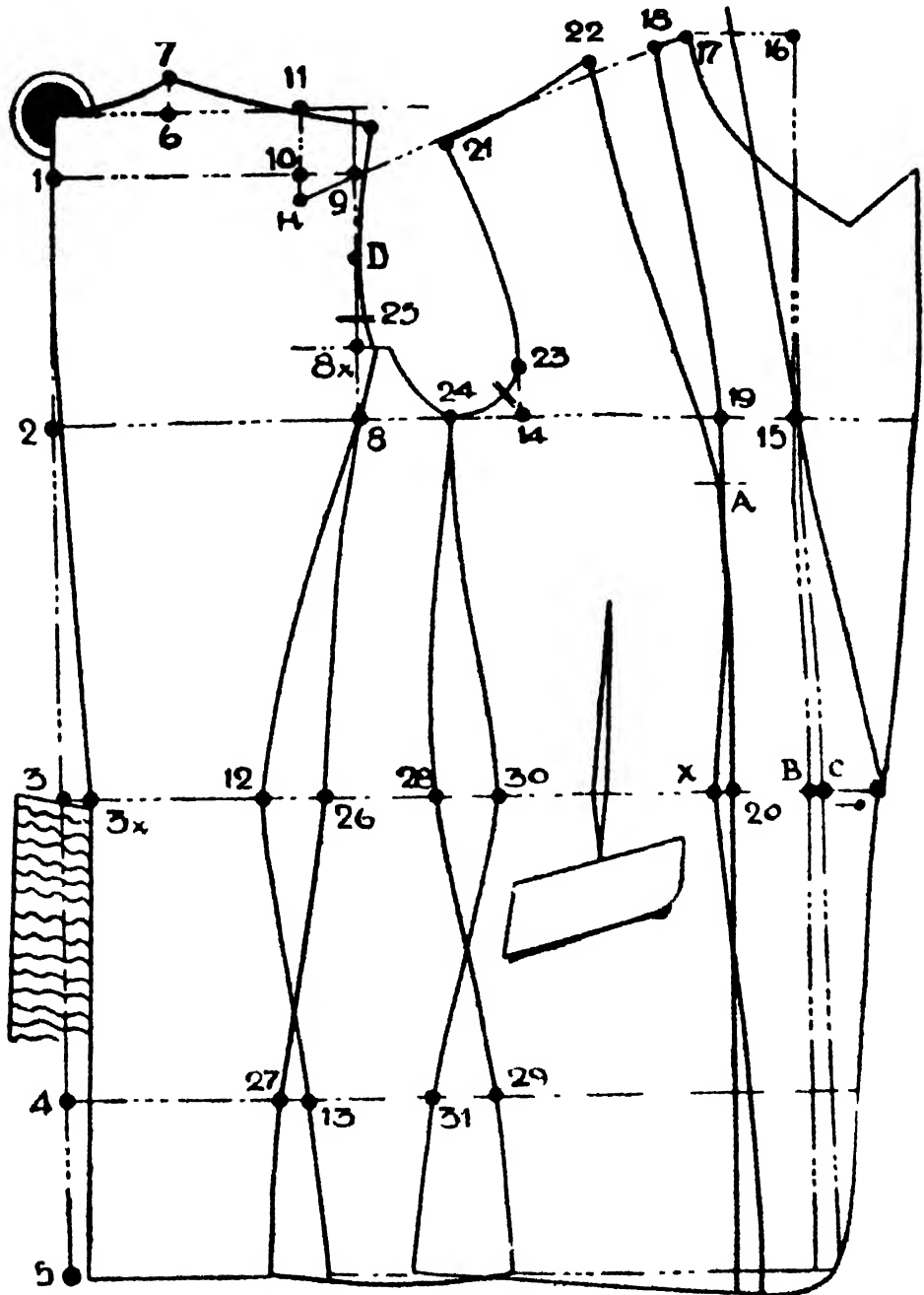


DIAGRAM 12

TOPCOAT WITH FANCY PANELS

Diagram 43

THIS is a double-breasted model with fancy curved panels. The basis of its construction is that of the system already described. Details of the style features are given below.

The shape of the fancy panels is arbitrary. The contours I have selected will give a slimming effect, and will produce graceful lines generally. Such a coat looks very attractive when made up in mid-weight material; if the cloth is not too thick, the panel seams may have a narrow swell. Revers are fairly wide, and are designed for a high button-two style. Length of this model is 42". It is designed for a 36" bust proportionate figure.

Working scale is $\frac{1}{2}$ Bust plus 6".

INSTRUCTIONS FOR DRAFTING

Square from O, finding 1, 2, 3, and 4 as in previous drafts, making 5 the full length

Mark the top of back panel about $\frac{1}{2}$ " behind 11, and strike a gradually curved line down to the waist line

The panels are arranged as follows

E from 3 = $2\frac{1}{2}$ ", the division between E and F = $\frac{1}{2}$ "

G from F = $2\frac{1}{2}$ ", the division between G and H = $\frac{1}{4}$ "

I and J are each $\frac{1}{4}$ " from M

K is 4" from J and is $1\frac{1}{4}$ " below the waist line

The division between K and L is $\frac{1}{4}$ "

O is $1\frac{1}{2}$ " from L and is 1" below the waist line

The division between O and P is $\frac{1}{4}$ "

Square down from M to N and R. The side panels are overlapped at N and are continued to positions $1\frac{1}{2}$ " from R. There is a slight difference in their overlap at a point on the hip line below N, as shown

The overlap of the two back panels at bottom is $1\frac{1}{2}$ ", that of the two front panels is $\frac{1}{2}$ "

For the gorge mark 32 at 3" below 16

The distance between B and C is the same as before, the front edge is 3" beyond the line at C and $3\frac{1}{4}$ " at the bottom

Sleeve pitches are located as before and the standard sleeve draft will apply

STYLE NOTE

If it is desired to give more "flare" to the skirt section, or to add actual size to the garment at the hips, the overlap may be increased at the point on line 4 just below N.

When general increase of the skirt is required it can be accomplished by adding to each of the panel overlaps.

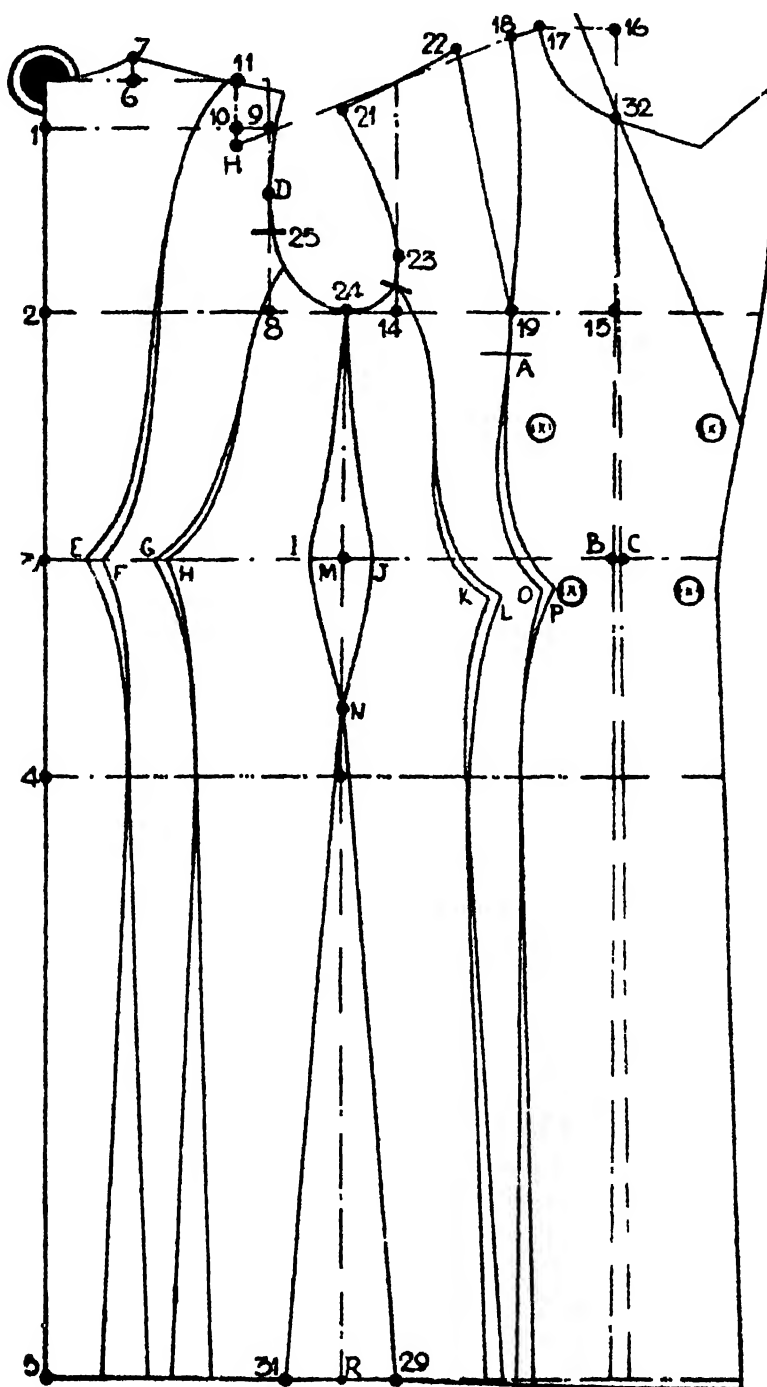


DIAGRAM 43.

CHAPTER XVI

LADIES' GARMENTS

ALTERATIONS FROM THE NORMAL BLOCK

By THE EDITOR

IT is not possible in a work of this kind to give details of all the possible variations from the normal figure. The accompanying illustration (Diagram 44), however, illustrates some of the more frequently made adjustments.

LONG NECK—SLOPING SHOULDERS (SECTION A)

The term "long neck" when used in this case does not necessarily mean that the actual neck is long, but that there is increased distance from nape of neck to shoulder end. There are instances where the shoulders slope from a point below the level of the nape; where this is so, the neck section of the back and forepart of the pattern need not be raised, but the shoulder points must be lowered.

For the first adjustment, raise the neck circle on the back as from 1 to 3 and 2 to 4, and re-draft as dotted lines. The shoulder-seam is drawn as from 3 to 5. Similar adjustments are made to the forepart, as at 6 to 7 and at 8. Notice that the last point is extended beyond that of the normal pattern; this is necessary in order to match increased length from 3 to 5 on the back.

For the second adjustment, alter as the dot and dash lines.

SHORT NECK—SQUARE SHOULDERS (SECTION B)

Adjustments for this type of figure are the reverse of those just described. A garment cut from a normal pattern would produce an uncomfortably high neck and looseness under the fall edge of the collar.

Adjust the pattern by marking down from 8 to 9 and 10 to

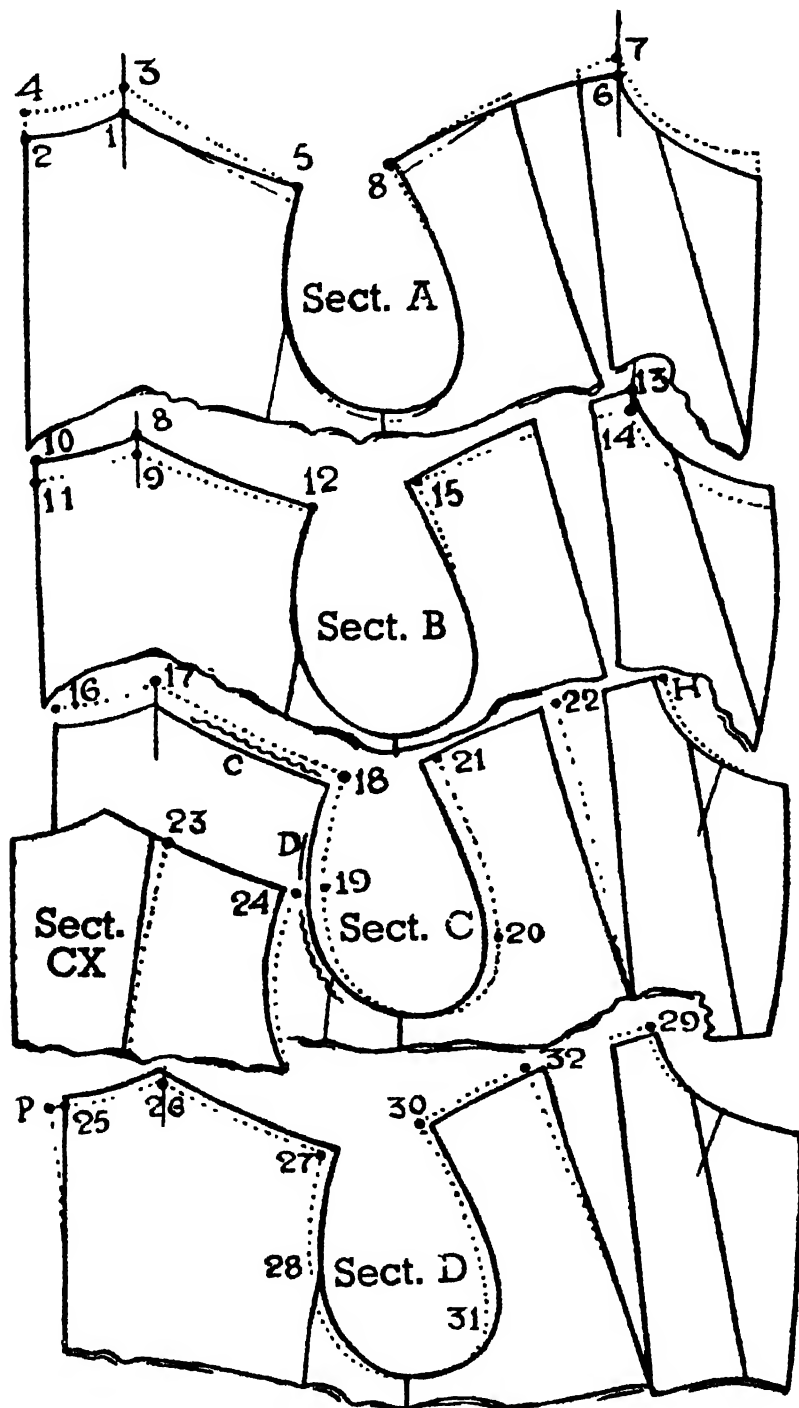


DIAGRAM 44.

11 on the back, marking the back neck from 11 to 9 and the shoulder-seam to 12, as shown by the dotted line. The forepart sections are adjusted as from 13 to 14 and at 15. In this case point 15 is brought slightly in from the normal, so that the length of the adjusted forepart shoulder-seam will coincide with that of the back.

THE STOOPING FIGURE (SECTION C)

There are several kinds of figure which might be included under this heading. Round back, head forward, and stooping are all in many ways alike, their differences being largely a matter of degree.

The general adjustment of the block pattern is shown by the dotted lines connecting 16, 17, 18, 19, 20, and 21. In the case of head forward, when the shoulder ends are not very high, the run of the seam can be made from 17 to the normal shoulder point.

Many stooping figures are prominent at the shoulder-blades, and to provide for this it is necessary to widen the back at 18 and 19 and to close the panel of the forepart at 22. The back shoulder should be eased on at C, and the back scye drawn in a little at D.

It is easier to provide for blade prominence when the back also has a panel seam, for this can be opened as at 23 (Section CX), and compensated at 24, as shown by dotted lines.

In the case of a jacket with a plain shoulder, in which only a gorge dart is employed, the adjustment indicated at 22 will not be possible. In such a case the normal neck-point will be advanced as at H, and the shoulder shortened as at 21.

THE ERECT FIGURE (SECTION D)

This type is not found so frequently as is the stooping, though cutters are sometimes required to fit it. A normal coat on such a figure would show shortness of front balance and surplus length between the blades on the back.

The back pattern should be adjusted by lowering at 25, 26, and 27. A reduction of width is effected by reducing as the dotted line from 27 to 28, down to the base of scye. The reverse treatment is rendered to the forepart pattern, in which the front panel is raised to 29 and the back one at 30 and 32. Point 32 is also receded, and the armhole is filled in at 31. The contours of the adjusted pattern are shown by the dotted lines.

Some examples of this figure seem to require a further

adjustment at the back. This is shown by the "springing" out at P, the centre back being shaped as the dotted line. (It will be realised that this adjustment cannot be made on a back which has no centre seam). Usually the neck of such a figure is thrown well back, and the additional width of the back neck of the pattern is utilised.

REVISED SCALE OF PROPORTIONATE MEASURES FOR LADIES

<i>Bust</i>	<i>Skirt Waist</i>	<i>Hip</i>	<i>½ Back</i>	<i>Forearm</i>	<i>Waist Length</i>
32	24	36	6½	15½	15½
34	26	38	6¾	16	15½
36	28	40	7	16½	16
38	30	42	7¼	17	16
40	32	44	7½	17	16½
42	34	46	8	17½	16½
44	36	48	8¼	17	17
46	40	51	8½	17	16¾
48	42	53	8¾	17	16¾

NOTE: It will be understood that these proportions are based on the average. The large number of possible variations in the female figure—particularly in the sizes over 40 bust—require modifications and adjustments of the block pattern.

CHAPTER XVII

JUVENILE GARMENTS CUTTING FOR BOYS

By A. S. PARKINS

(Metropolitan Society of Foremen Tailors)

THE cutting of juvenile garments has a number of problems which have to be very carefully considered. Not the least of these is the build of young figures, particularly those of boys. The stance and form of such figures bear some resemblance to that of the corpulent man: they are erect in carriage and have a waist development which shows the greater increase on the front. Adjustment must be made in the pattern to provide a relatively long front balance.

It is not possible to set out in a system all the variations of figure form encountered by the cutter of boys' clothes; but a reliable basis of construction can be so rendered. This has been done in the drafts that follow, all of which are of garments most frequently asked for at the present time.

All juvenile garments should be cut roomy, to allow for the rapid growth common in children of both sexes; ample inlays and turnings should be left where increases of size are likely.

The scale given for these drafts is the half-chest. It is a good plan, however, to add to this in order to ensure that the essential ease is provided in the garments. For instance, if a boy measures 24" chest it might be better to add one or two inches to this before fixing the scale—especially if the clothes are to be made from a heavy, thick material.

Allowance is made in the working of the system for seams of $\frac{1}{4}$ " to be taken at all parts, with certain exceptions that will be noted in the explanatory articles.

Although, as has been said, the drafts are of standard designs, the method of construction is easily adaptable to any style that may be required. Careful measurement, observation of the

figure and a clear knowledge of what is required, are the things which must receive the thoughtful attention of the cutter.

NOTE: On all the drafts in this chapter allowance is made for $\frac{1}{4}$ " seams at all parts, except where specifically stated.

ETON TROUSERS FOR BOY

(Age: 8 Years)

Diagram 45

MEASURES: $32\frac{1}{2}$ " side-seam; $22\frac{1}{2}$ " leg; 24" waist; 28" seat;
 $17\frac{1}{2}$ " knee; 16" bottom.

Scale is $\frac{1}{2}$ Seat—14".

INSTRUCTIONS FOR DRAFTING

TOPSIDE

Draw main construction line, A to o
 side-seam length plus $\frac{1}{4}$ ".

1 from A = the leg measure plus $\frac{1}{4}$ "

2 from 1 = $\frac{1}{2}$ leg measure less $1\frac{1}{4}$ "

3 from o = $1\frac{1}{4}$ ".

Square from these points both sides of
 construction line

4 from 1 = $\frac{1}{2}$ scale; 5 from 4 = $\frac{1}{2}$ scale
 plus $\frac{1}{4}$ ".

6 from 1 = $\frac{1}{2}$ scale

Square up from 4 to locate 7 and 8

9 from 7 = $\frac{1}{2}$ waist plus $\frac{1}{4}$ ", connect to
 10, with about $\frac{1}{4}$ " "spring"

Shape the front fall from 8 down to 5,
 with a gradual curve, as indicated

11 and 12 are each $\frac{1}{2}$ knee measure from
 2.

13 and 14 are each $\frac{1}{2}$ bottom measure
 from A

Mark back to a point $\frac{1}{4}$ " from 5 and
 draw a straight line from this to the
 bottom at 13; shape the leg-seam
 from 5, as shown

Shape the side seam from 9 through 6
 and 12 to 14

Take out "dress" in the usual way,
 as indicated by the dot dash lines
 at 5

Hollow the bottom about $\frac{1}{2}$ " at A and
 complete the topside.

UNDERSIDE

15 from 5 = $\frac{1}{2}$ scale plus $\frac{1}{4}$ "

16 from 11 and 17 from 13 each — 1"

Draw the leg seam from 15 through 16
 to 17

18 from 8 = $\frac{1}{2}$ ", strike the seat angle line
 from 5 through 18

19 from 18 = $2\frac{1}{2}$ ".

Go out $\frac{1}{4}$ " at 19 and shape the seat
 seam from this position down to 5,
 hollowing a little as indicated

Measure from 7 to o, place this amount
 at 18 and continue to 20, $\frac{1}{2}$ waist
 measure plus $1\frac{1}{4}$ "

Connect 20 to 21 with the same amount
 of "spring" as on the topside at
 9-10

Mark B about 4" up from 4, measure
 across the topside at this position
 and apply the amount at C, continu-
 ing to E— $\frac{1}{2}$ seat measure plus 2"

22 from 6 = $\frac{1}{2}$ ", 23 from 12 = $\frac{1}{2}$ "

Shape the side seam from 20 through E,
 22, and 23 to 14

Round the bottom $\frac{1}{4}$ " below A

Take out $\frac{1}{4}$ " dart at the back waist as
 indicated, and complete the draft.

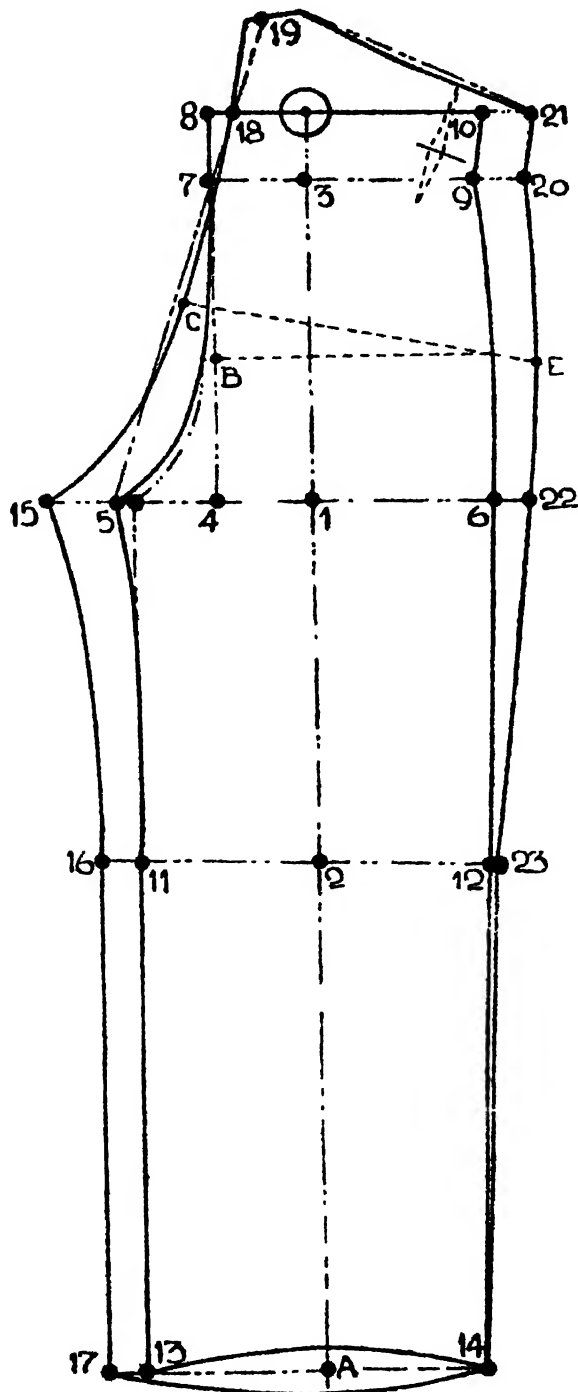


DIAGRAM 15.

BOY'S STANDARD SHORTS

Diagram 46

MEASURES: $15\frac{1}{2}$ " side-seam; $6\frac{1}{2}$ " leg; 24" waist; 28" seat; 18" bottom.

Scale is $\frac{1}{2}$ Seat—14".

INSTRUCTIONS FOR DRAFTING

TOPSIDE

- Draw main construction line, o-A.
On this line make 1 to 2 the leg length, plus $\frac{1}{4}$ ".
o from 2 = side-seam length plus $\frac{1}{4}$ ".
3 from o = $1\frac{1}{4}$ ".
Square both ways from these points, as indicated.
4 from 1 = $\frac{1}{2}$ scale; 5 from 4 = $\frac{1}{2}$ scale plus $\frac{1}{4}$ ".

6 from 1 = $\frac{1}{2}$ scale.

Square up from 4 to locate 7 and 8.

9 from 7 is $\frac{1}{2}$ waist measure plus $\frac{1}{4}$ ".

Connect 9 to 10 with a "spring" of about $\frac{1}{4}$ ".

Draw the front fall line gradually down from 8 to 5, as shown.

11 and 12 each = $\frac{1}{2}$ bottom from 2.

Drop $\frac{1}{2}$ " from 12 to 13

Draw the side-seam 9-6-12-13 and the leg-seam 5-11.

Join 11 to 13 for the topside bottom.

UNDERSIDE

14 from 5 = $\frac{1}{2}$ scale plus $\frac{3}{8}$ "

16 from 8 = 1"

Draw the seat line from 5 through 16 to 17, making the distance between the latter two points $1\frac{1}{2}$ ".

Draw the seat-seam, hollowing slightly, as shown

15 from 11 = 1"; draw the leg-seam from 14 to 15.

Measure from 7 to 9, apply this amount at 16 and continue to 18 — $\frac{1}{2}$ waist plus $1\frac{1}{4}$ ".

Connect 18 to 19, making the same "spring" as 9-10

B is $3\frac{1}{4}$ " up from 4; measure from B across the topside, place this amount at C and continue to E — $\frac{1}{2}$ seat plus 2".

Draw the side-seam, 19-18-E-20-13, as shown (point 20 is about $\frac{1}{2}$ " from 6).

Join 17 and 19 for the top, take out $\frac{1}{4}$ " dart.

Hollow the underside bottom fully $\frac{1}{4}$ " above 2 (as dash line) and complete the draft.

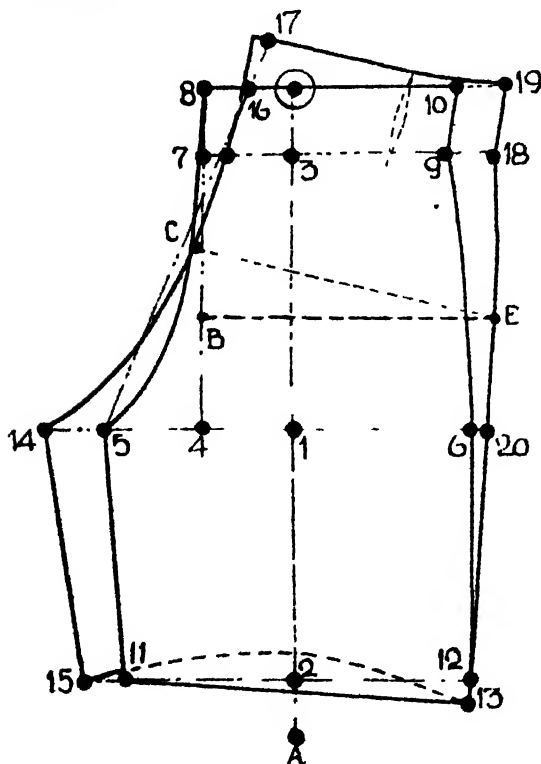


DIAGRAM 46.

BOY'S KNICKERBOCKERS

Diagram 47

MEASURES: (as for trousers); $32\frac{1}{2}$ " side-seam; $22\frac{1}{2}$ " leg; 24" waist; 28" seat. Garter— $10\frac{1}{4}$ " at top, $11\frac{1}{4}$ " at bottom.

Scale is $\frac{1}{2}$ Seat—14".

INSTRUCTIONS FOR DRAFTING

TOPSIDE

Draw main construction line, O-A
On this line mark from 1 to 2 $\frac{1}{2}$ leg length plus $1\frac{1}{4}$ ".

O from 1 is the rise, 10" in this case.

3 from O = $1\frac{1}{4}$ ".

B from 1 = $\frac{1}{2}$ leg less $1\frac{1}{4}$ ".

Square both ways from all the above points.

4 from 1 = $\frac{1}{2}$ scale; 5 from 4 = $\frac{1}{2}$ scale plus $\frac{1}{4}$ ".

6 from 1 = $\frac{1}{2}$ scale.

Square up from 4 to locate 7 and 8.

9 from 7 = $\frac{1}{2}$ waist plus $\frac{1}{4}$ "; "spring" out to 10, as described before; but make point 10 $\frac{1}{4}$ " below the line, as shown.

Connect 10 and 8.

11 from B = $4\frac{1}{4}$ "; 12 from B = $4\frac{1}{4}$ ".
(These amounts are variable according to style required.)

The distance between 13 and 14 = $\frac{1}{2}$ top garter measure plus 1", divided equally at 2.

13 from 11 = $3\frac{1}{2}$ "; 14 from 12 = $4\frac{1}{4}$ "; connect 13-2-14.

Draw the leg-seam 5-11-13.

Draw the side-seam from 9, passing $\frac{1}{4}$ " outside 6 to 12 and 14, as indicated.

Mark the garter vent about 3" above 14.

Round the bottom from 13 to 14 and complete the topside.

UNDERSIDE

15 from 5 = $\frac{1}{2}$ scale plus $\frac{1}{4}$ ".

16 from 11 and 17 from 13 each = 1".

Draw the leg-seam, 15-16-17.

18 from 8 = 1".

Draw the seat line from 18 to 5.

19 from 18, on this line = 2".

Make a $\frac{1}{4}$ " "spring" at 19 and draw the seat-seam down to 15, as indicated.

Measure from 7 to 9; place this amount at 18 and continue to 20— $\frac{1}{2}$ waist plus $1\frac{1}{4}$ ".

Go up $3\frac{1}{2}$ " from 4 to R; measure across the topside and apply this amount at S, continuing to T— $\frac{1}{2}$ seat plus $2\frac{1}{4}$ ".

Draw the side-seam from 21 ("sprung" out as 10) through 20, T, and 22 to 12, from which point it follows the contour of the topside.

Hollow the bottom as from 14 to 13 and continue to 17, as shown.

Complete the draft. (Dress may be taken out as usual.)

THE GARTER (OR KNIFE BAND)

Rule the line A-C-D.

D from X = the top garter measure plus $\frac{1}{2}$ ".

C is midway between X and D.

Square down about $3\frac{1}{2}$ " from C to G and by this line square F and H.

F from G and H from G each = $\frac{1}{2}$ bottom garter measure plus $\frac{1}{4}$ ".

Connect D-F and X-H.

E from C = $\frac{1}{2}$ " and G is that amount below the line H-F.

Shape top and bottom of the garter as indicated.

Complete the garter by marking three holes between X and H and by adding 1" to $1\frac{1}{4}$ " button-stand beyond the line D-F.

JODHPURS FOR BOY

(Age: 8 years)

Diagram 48

MEASURES: $32\frac{1}{2}$ " side-seam; $22\frac{1}{2}$ " leg; 24" waist; 28" seat, 11" knee; 10" small; $10\frac{1}{2}$ " calf; 9" bottom. (Side and leg lengths for p.t.u.—31" and 21", respectively).

Scale is $\frac{1}{2}$ Seat—14".

INSTRUCTIONS FOR DRAFTING

TOPSIDE

Draw main construction line, O-A
 1 from A = leg length plus $\frac{1}{4}$ "
 O from A = side seam length plus $\frac{1}{2}$ "
 (In the case of each of the above dimensions, the "p.t.u." length measures may be applied, if desired.)
 2 from O = $1\frac{1}{4}$ "
 C from 1 = $\frac{1}{2}$ leg less 2"
 3 from C = 1"
 4 from 3 = 2", 5 from 4 = $2\frac{1}{2}$ "
 Square both ways from all these points
 6 from 1 = $\frac{1}{2}$ scale, 7 from 6 = $\frac{1}{2}$ scale plus $\frac{1}{2}$ "
 B from 6 = $\frac{1}{2}$ scale, 8 from B = 1"
 Square up from 6 to locate 9 and 10
 11 from 9 = $\frac{1}{4}$ waist measure plus $\frac{1}{2}$ "
 Connect to 12, with a $\frac{1}{4}$ " outward "spring"
 13 from 3 = $\frac{3}{4}$ "
 Draw guide lines from 11 to 8 and from 8 to 13, and locate S at midway between 8 and 13
 Shape the side seam from 11 to 8, putting on about $\frac{1}{2}$ " round, continue to 13, putting on 1" round from S to 1
 Connect 13 to A and complete the side seam
 14 from 13 = $\frac{1}{2}$ knee measure plus $\frac{1}{4}$ "
 15 from side seam opposite 4 = $\frac{1}{2}$ small plus $\frac{1}{4}$ "
 16 from side seam opposite 5 = $\frac{1}{2}$ calf plus $\frac{1}{4}$ "
 17 from A = $\frac{1}{4}$ bottom net
 Draw a guide line from 7 to 14
 Shape the fall line from 10 to 7, in a gradual curve; shape the leg seam from 7 to 14, putting on full $\frac{1}{2}$ " round, as indicated. Continue through 15 and 16 to 17, and complete the leg
 Connect 17-A.

UNDERSIDE

7x from 7 = $\frac{1}{2}$ scale plus $\frac{1}{2}$ "
 18 from 14 = 1"
 Mark 19 at $\frac{1}{2}$ " below 18, as shown
 20, 21, and 22 are $\frac{1}{4}$ " out from 15, 16 and 17 respectively
 Draw the upper part of leg seam from 7x, running parallel with the top side, continuing to a point $1\frac{1}{4}$ " below 18, as indicated
 Draw the lower part of leg seam from 19, through 20 and 21, down to 22
 H from 10 = $\frac{1}{4}$ "
 Draw seat line from 7 through H to J
 J from H = 4", K from J = $\frac{1}{2}$ "
 Shape the seat-seam from K to 7x, following about $\frac{1}{4}$ " behind the line, as shown
 Measure the amounts across the top side at 14, 15, 16, and 17 place these at 19, 20, 21, and 22, and measure out to 23, 24, 25, and 26—knee, small, calf, and bottom measures, plus 1" in each case
 E from 23 = $\frac{1}{2}$ "
 Curve from E to the point $1\frac{1}{4}$ " below 18, curve from E to 19, as indicated
 (These contours should be the same length and the space between them at 3 should be about $1\frac{1}{2}$ ")
 Complete the lower part of the side-seam, 23-24-25-26
 Connect the last point to 22
 Measure from 13 to 8 on the round of topside and make E to 27 the same; also measure from 8 to 11 on the topside and make 27 to 28 the same.
 28 and 29 are finally located when measuring up the waist.
 (This is done in exactly the same

manner as described in the previous draft.)

27 from 8 is about $1\frac{1}{4}$ ".

Shape the upper part of side-seam as shown; take out $\frac{1}{4}$ " waist dart and complete the draft.

NORE: This draft may appear to produce a rather "straight" riding garment. It is pointed out, however, that the essential ease is provided by the extra material at the fork and the

raised top of the underside side-seam.

The draft, thus arranged, produces a pair of jodhpurs with the requisite comfort, yet with a clean-fitting appearance when the wearer is out of the saddle.

The amount of 1" extra length registered between C and 3 may be increased $\frac{1}{2}$ " or $\frac{1}{4}$ " if thought necessary, to allow for growth.

WAISTCOAT FOR BOY

(Age: 8 years)

Diagram 49

MEASURES: $10\frac{1}{2}$ " to waist; 10" opening; 18" full length; 25" chest; 25" waist.

Scale is $\frac{1}{2}$ Chest— $12\frac{1}{2}$ ".

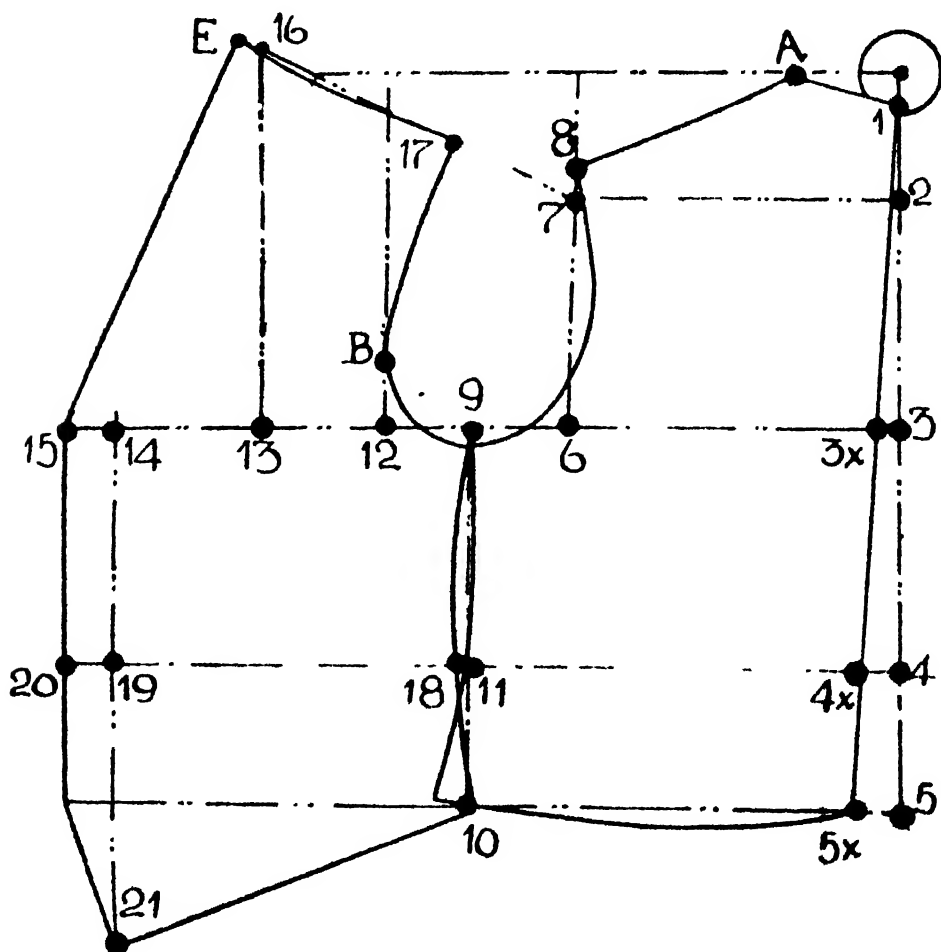


DIAGRAM 49.

INSTRUCTIONS FOR DRAFTING

Draw main construction line, 0-5, and square from 0.

1 from $0 = \frac{1}{4}$ ".

A from $1 = \frac{1}{4}$ scale; shape back neck from A to 1.

2 from $1 = \frac{1}{4}$ scale plus $\frac{1}{4}$ ".

3 from $1 = \frac{1}{4}$ scale.

4 from 1 is the waist length.

5 from $4 = 2\frac{1}{4}$ ".

Square out from all the above points.

3x from $3 = \frac{1}{4}$ "; draw a line from 1 through 3x, thus establishing 4x and 5x, as shown.

6 from 3x is the x-back (same as for the jackets).

Square up from 6 to locate 7 on the line squared from 2.

8 from $7 = \frac{3}{4}$ "; shape shoulder-seam from 8 to A.

9 from $3x = \frac{1}{4}$ chest measure plus $1\frac{1}{4}$ "; square down to locate 10 and 11.

Shape the back scye from 8 to $\frac{1}{4}$ " below 9, as indicated.

Draw the side-seam from 9 through 11 to a point $\frac{1}{4}$ " out from 10.

Shape the bottom edge to 5x, as shown.

12 from $3x = \frac{1}{4}$ scale plus 1".

13 from $12 = \frac{1}{4}$ scale.

14 from $3x = \frac{1}{4}$ chest plus $1\frac{1}{4}$ ".

15 from $14 = 1$ ".

Square up from 13 to 16, marking the latter point $\frac{1}{4}$ " above the line squared across from 0.

Draw a line from 16 to 7, extending the line $\frac{1}{4}$ " to E.

17 from E is $\frac{1}{4}$ " more than the distance between A and 8 on the back; this extra allowance, located between 16 and E, is made for the cloth neck-pieces.

B from $12 = 1\frac{1}{4}$ "; shape the front scye from 17 through B to the top of side-seam $\frac{1}{4}$ " below point 9.

18 from $11 = \frac{1}{4}$ " for this size.

Square down from 14 to 19 and from 15 to 20.

To check the waist by application, measure from 4x to 11; place this amount at 19 and continue to 18— $\frac{1}{4}$ waist plus 1". Shape forepart side-seam through 18 to 10.

Apply the opening and length measures in the usual way at 15 and 21; draft the front accordingly.

Connect 21 and 10 for the bottom edge and complete the draft.

LOUNGE JACKET FOR BOY

(Age: 8 years)

Diagram 50

MEASURES: $10\frac{1}{2}$ " to waist; $19\frac{1}{4}$ " full length; 6" x-back; 13" to elbow; $22\frac{1}{4}$ " to cuff; ($13\frac{1}{4}$ " forearm); 25" chest; 25" waist; 28" seat.

Scale is $\frac{1}{2}$ Chest— $12\frac{1}{2}$ ".

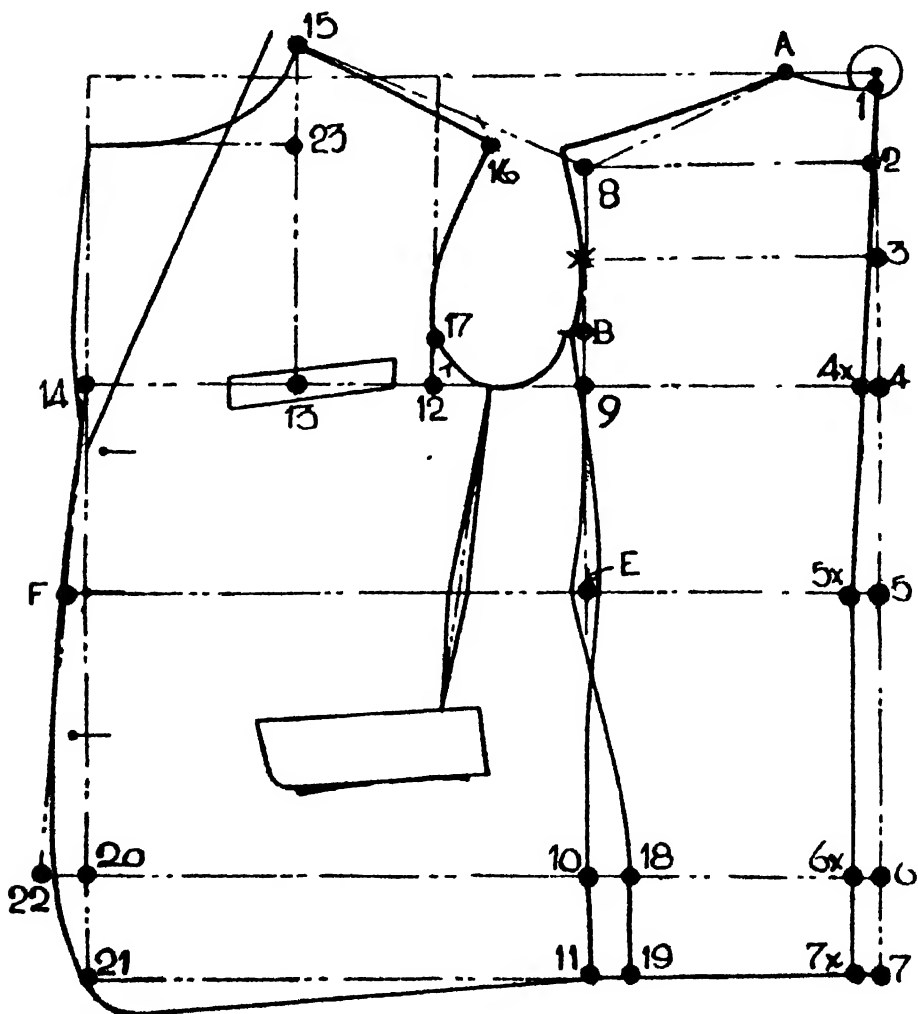


DIAGRAM 50.

INSTRUCTIONS FOR DRAFTING

Draw main construction line, 0-7, and square from 0.

1 from 0 = $\frac{1}{4}$ ".

A from 0 = $\frac{1}{4}$ scale; shape back neck from A to 1.

2 from 1 = $\frac{1}{4}$ scale.

3 from 2 is the same, plus $\frac{1}{4}$ ".

4 from 1 = $\frac{1}{4}$ scale less $\frac{1}{4}$ ".

5 from 1 is the waist length.

6 from 5 = 6" for seat line.

7 from 1 is the full length, plus $\frac{1}{4}$ ".

Square out from all the above points.

4x from 4 = $\frac{1}{4}$ "; 5x from 5 = $\frac{1}{4}$ ".

6x from 6 and 7x from 7 each = $\frac{1}{4}$ ".

Draw centre back through these points, as shown.

8 from 2 is x-back plus $\frac{1}{4}$ " (centre back is sewn in the mark).

Square down from 8 to 9, continuing to E.

Draw a guide line from A to 8; mark up and out $\frac{1}{4}$ " at the latter point and shape the back shoulder-seam, as indicated.

B from 9 = $1\frac{1}{4}$ "; shape back scye, going out $\frac{1}{4}$ " at B.

10 and 11 are located on the continued line from E.

Mark in $\frac{1}{4}$ " at E and draw the side-seam of back from the $\frac{1}{4}$ " outside B, as shown.

Back sleeve pitch is marked square with 3.

12 from 4x = $\frac{3}{4}$ scale plus 1".

13 from 12 = $\frac{1}{4}$ scale.

14 from 4x = $\frac{1}{4}$ chest plus 4".

Square up from 13 to 15; the latter point is $\frac{1}{4}$ " above line squared from 0.

Draw a line from 15 to 8 and mark 16, $\frac{1}{4}$ " below the line and the same distance from 15 as back shoulder-point is from A, less $\frac{1}{4}$ ".

Shape the forepart shoulder-seam, as indicated.

17 from 12 = 1"; curve the scye from 16 to 17 and round to a $\frac{1}{4}$ " "step" in front of B.

Mark front pitch $\frac{1}{4}$ " above chest line.

For the forepart side-seam, hollow $\frac{1}{4}$ " at E and shape the contour from the top through this position down to 18 and 19, which are full $\frac{1}{4}$ " to 1" from 10 and 11 respectively.

Square down from 14 to locate 20 and 21.

22 from 20 = 1"; connect to 14, thus locating F on the waist line.

Shape the front edge from 14, through F, $\frac{1}{4}$ " clear of 22 to $\frac{1}{4}$ " below 21. Connect to 19 for completion of bottom edge.

Application of the seat measure may be made by measuring from 6x to 10, placing this amount at 20 and continuing to 18— $\frac{1}{4}$ seat plus 3".

Similarly, the waist is made up (allowing for a $\frac{1}{4}$ " underarm dart) to $\frac{1}{4}$ waist plus 3".

Shape lapels and place pockets; according to taste, and complete the draft.

ETON JACKET FOR BOY

(Age: 8 years)

Diagram 51

MEASURES: $10\frac{1}{2}$ " to waist; $13\frac{1}{2}$ " full length; 6" x-back; 13" to elbow; $22\frac{1}{4}$ " to cuff; ($13\frac{1}{4}$ " forearm); 25" chest; 25" waist; 28" seat.

Scale is $\frac{1}{2}$ Chest— $12\frac{1}{2}$ ".

INSTRUCTIONS FOR DRAFTING

Draw main construction line, o-6, and square from o

1 from o = $\frac{1}{4}$ "

A from o = $\frac{1}{4}$ scale; shape back neck from A to 1

2 from 1 = $\frac{1}{4}$ scale plus $\frac{1}{2}$ "

3 from 2 = $1\frac{1}{4}$ "

4 from 1 = $\frac{1}{2}$ scale less $\frac{1}{4}$ "

5 from 1 is the waist length

6 from 1 is the full length.

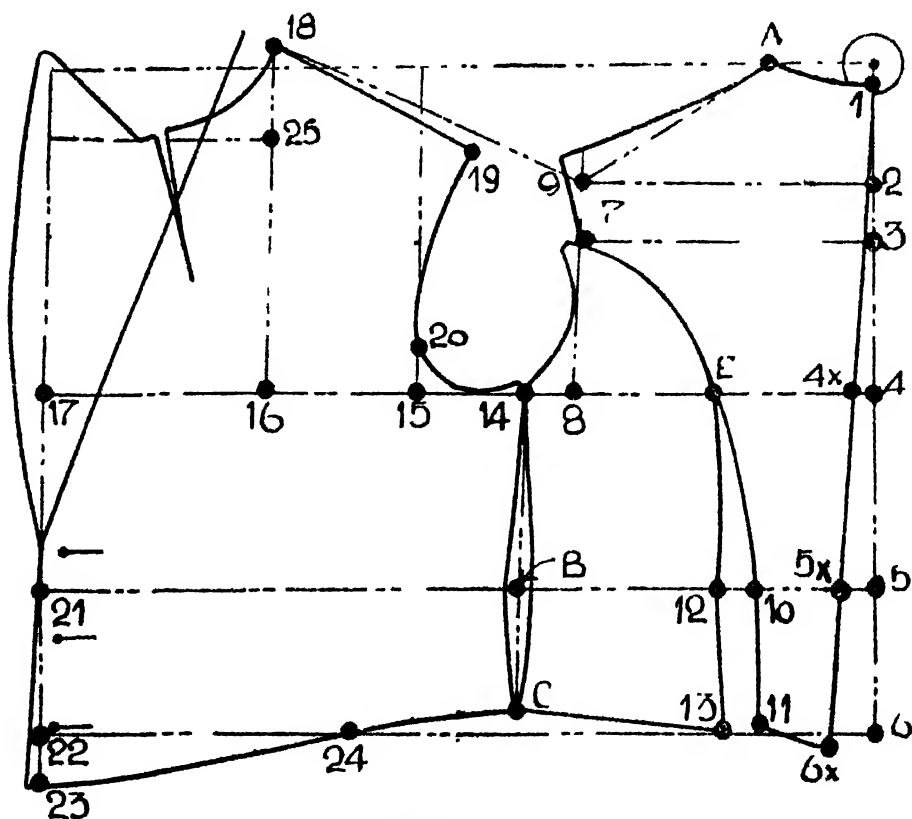


DIAGRAM 5 .

Square out from all the above points.

5x from $5 = \frac{1}{2}$ ".

Draw centre back (which is whole) from 1 through 5x to 6x; the last point is $\frac{1}{4}$ " below the bottom line.

7 from the centre back at $3 = x$ -back measure plus $\frac{1}{4}$ "; square up and down to locate 8 and 9.

Draw a guide line from 9 to A; mark up $\frac{3}{4}$ " and out $\frac{1}{2}$ " and shape the back shoulder, as shown.

Curve the upper part of back scye down to 7.

E from 4 on the construction line = $\frac{1}{2}$ scale.

10 from $5x = 1\frac{1}{4}$ ".

11 from $6x = 1\frac{1}{2}$ " and is $1\frac{1}{4}$ " above the line.

Draw the side-seam of back from 8, through E and 10, to 11.

Mark 12 and 13 at $\frac{3}{4}$ " from 10 and 11.

Draw the side-seam of sidebody from a "step" $\frac{1}{2}$ " out from 7. This coincides with the back as far as E, then passes through 12 to 13.

14 from 8 = 1"; curve the scye part of sidebody from the "step" at 7 to 14, as indicated.

15 from $4x = \frac{3}{4}$ scale plus 1"

16 from 15 = $\frac{1}{2}$ scale.

17 from $4x = \frac{1}{2}$ chest plus 4".

Square up from 16 to 18, making the latter point $\frac{1}{2}$ " above the line squared across from 0.

Connect 18 and 19 and arrange the forepart shoulder-seam in the same way as that described in the previous draft.

Curve the front scye from 19 through 20, which is 1" above 15, to 14; make a $\frac{1}{2}$ " "step" at the last point.

Square down from 14 to locate B and C; and from 17 to locate 21, 22, and 23.

23 from 22 = 1".

Shape the underarm seams of forepart and side-body from 14 to C, suppressing $\frac{1}{4}$ " at B.

C is $\frac{1}{2}$ " above the line 6-22.

24 from 22 is about $6\frac{1}{4}$ ".

25 from 18 = 2"; square out, as shown.

Shape the lapel according to taste—in this case it is $3\frac{1}{4}$ " wide at the top. Continue the lapel edge to a point about 1" above 21 and mark down the front edge to a point $\frac{1}{2}$ " out from 23.

Complete the draft by connecting 23-24-C and C-13, as indicated.

SLEEVE FOR THE LOUNGE AND ETON JACKETS

Diagram 52

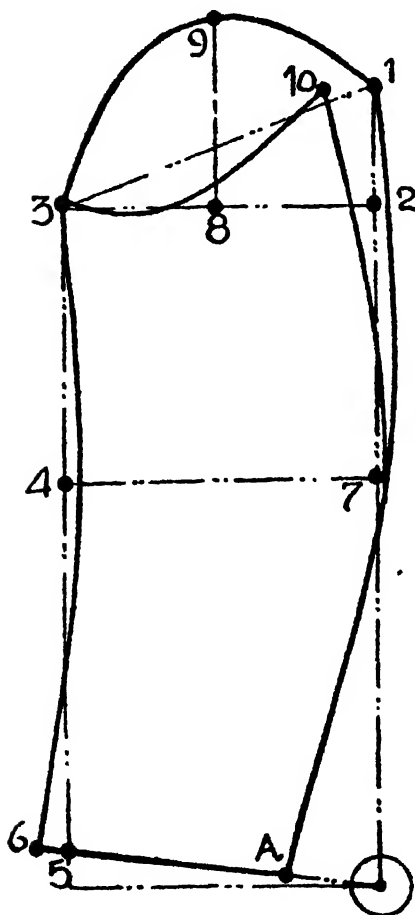
Scale as for the Jacket Drafts.

DIAGRAM 52.

INSTRUCTIONS FOR DRAFTING

Square lines both ways from 0.

2 from $1 = \frac{1}{2}$ scale plus $\frac{1}{4}$ "; square to 3.

3 from $2 = \frac{1}{2}$ scale; square down to locate 4 and 5.

4 from $3 = \frac{1}{2}$ forearm measure less $\frac{1}{4}$ ".

5 from $3 =$ forearm measure plus $\frac{1}{4}$ ".

Draw a line from 0 to 5, continuing $\frac{1}{4}$ " out to 6.

Shape the forearm-seam from 3 to 6, hollowing $\frac{1}{8}$ " at 4.

A from 6 is the cuff width, decided to taste (in this case it is $5\frac{1}{4}$ ").

Square across from 4 to 7.

Draw the hindarm-seam from 1 to A, rounding at 2 and 7, as shown.

8 is midway between 2 and 3; square up to 9.

9 from $8 = \frac{1}{2}$ scale less $\frac{1}{4}$ ".

Shape the crown from 1 through 9 to 3, thus completing the top-half.

For the under-half, draw a line from 1 to 3 and mark 10 at 1" from 1 and $\frac{1}{4}$ " above the line.

Shape to 3 and 7, as shown, and complete the draft.

SCALES FOR JUVENILES (Boys of ages 2 to 16 years)

Sizes	0000	000	00	0	1	2	3	4	5	6	7	8	9	10	11	12
Age	2	2½	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Waist Length	9½	9½	9½	10	10½	10½	10½	11½	12½	12½	13½	13½	13½	14½	15	16
Jacket Length	14	15	15½	16	17	18	18½	19½	20½	21½	22½	23½	24½	25½	26½	27
Overcoat Length	21	21½	22½	24	25½	27½	28½	30½	31½	33½	34½	35½	36½	37½	38½	39
Chest	21	22	22½	23	23½	24	25	26	27	28	29	30	31	32	33	34
Waist	22	22½	23	23½	23½	24	25	26	27	27	27½	28	29	30	30½	31
Seat	24	24½	25	26	27	28	29	30	31	31	32	32	33	34	35	36
Across Back	4	4½	4½	5	5½	5½	5½	5½	5½	6	6½	6½	6½	6½	6½	7
Sleeve	16	16½	17½	18½	19½	20½	22	23½	24½	26	27	27	28½	29½	29½	30½
Shorts Side-seam	11	12	13	13½	14½	15½	17	18½	19½	19½	20	22	22½	23	23½	24½
Shorts Inside Leg	3½	4	4½	5½	6½	7	7½	8½	9½	9½	10	11	11½	12	12½	12½
Trousers Side-seam	21½	24	26½	27½	28½	29½	31½	33	34	35	36	38	38	39	39	40½
Trousers Inside Leg	14	16	18	19	20	21	22	23	24	25	26	27	27	28	28	29

CHAPTER XVIII

JUVENILE GARMENTS CUTTING FOR GIRLS

By E. T. SMITH

(Messrs Rouse, of Bond Street, London, W 1)

THE build and stance of girls in the range of ages between eight years and twelve years are not very different from those of boys. Quite a number of the characteristics found in one will be found in the other. The shoulder slope in girls, however, is not so definite as it is in boys; the former are usually of relatively square build. Further, the erect carriage of girls is emphasised by the flatter back and the comparatively narrow area between the shoulders at that part.

Styles and fashions in little girls' clothes are continually changing and it would not be possible—nor indeed desirable—to give a comprehensive selection of all the different designs extant. Those styles depicted in the drafts which follow are, as in the case of the boys' garments, of standard type. The system adopted may be used as a basis for any other kindred designs which may be required.

Obviously, the remarks made in the previous chapter about inlays and turnings will apply equally to girls' clothing. Development is very rapid; all garments should be cut easy and with allowance for probable later adjustment.

In all the following drafts appear certain features that are variable according to the style required and the personal taste of cutter and customer (or, as would be the case with children, the adult who is dealing with the order). Such things as the placement of panel seams, extent of front overlap, amount of skirt and overlapping of seams below the hip line, will fall in this category. The amounts stated and the positions given in the explanatory matter must, therefore, be regarded as tentative. Width of sleeve at elbow and cuff, too, will be determined by individual requirements. The same applies to the size and depth of pleats.

The fixing of the scale will depend very largely upon the type of garments over which the measures have been taken. Those taken over a thick frock, for instance, will suggest a relatively large scale; those over a thin, light dress will not need so full a scale. These factors, and the class of material to be cut, should be carefully considered by the cutter before he sets about drafting the pattern. Also, he should make some enquiries concerning the purpose for which the ordered clothes are required.

Allowance has been made for the customary $\frac{1}{4}$ " seams at all parts, with certain exceptions which will be noted in the articles concerned.

SCHOOL COSTUME JACKET FOR GIRL

(Age: 12-13 years)

Diagram 53

STYLE FEATURES: Double-breasted fronts, button two; jetted cross pocket; panels on back and forepart. The sleeve is moderately wide; cuffs may have two or three buttons or may be plain.

The general effect is semi-fitting, with fairly close hips.

MEASURES: $13\frac{1}{2}$ " to waist; 22" full length; $6\frac{1}{2}$ " x-back; 15" forearm; 32" chest; $25\frac{1}{2}$ " waist; 34" hips.

Scale is $\frac{1}{2}$ Chest plus 1"—17".

INSTRUCTIONS FOR DRAFTING

- Square lines from 0.
 1 from 0 = $\frac{1}{4}$ ".
 2' from 0 = $\frac{1}{4}$ scale less $\frac{1}{4}$ ".
 3 from 1 = $\frac{1}{4}$ scale less 1".
 4 from 1 = waist length.
 5 from 1 = full length plus $\frac{1}{4}$ ".
 Square across from all the above points.
 6 from 0 = $\frac{1}{4}$ scale less $\frac{1}{4}$ ".
 7 from 3 = x-back plus $\frac{1}{4}$ "; square up.
 A from 7 = $1\frac{1}{4}$ "; B from A = $\frac{1}{4}$ scale
 Draw a line from 6 to B, on which 8' is located.
 9 from 8 = $\frac{1}{4}$ "; 10 from 9 = $3\frac{1}{4}$ ".
 11 from 4 = 3".
 12 is 1" above the bottom line and is $3\frac{1}{4}$ " from centre back, which is whole in this case.
 Draw the centre back, 1-2-3-4-5 and curve the back neck from 6 to 1.
 Shape back panel from $\frac{1}{4}$ " behind 10 through 11 and 12 to the bottom.
 13 from 3 = $\frac{1}{4}$ scale.
 14 from 13 = $\frac{1}{4}$ scale plus $\frac{1}{4}$ ".
 15 from 3 = $\frac{1}{4}$ chest plus 2".
 Square up from 13 to 16, making the latter point $\frac{1}{2}$ scale less $\frac{1}{4}$ " above the line from 0.
 Square across to 17, joining this to 15.
 18 from 17 = $\frac{1}{4}$ scale.
 Draw a line from 18 to B.
 19 from 18 = $1\frac{1}{4}$ ".
 20 from 19 = $1\frac{1}{4}$ " and is $\frac{1}{4}$ " above line 18-B.
 21 is established by measuring back shoulder and applying this amount from 18 to 19 and from 20 to 21—less $\frac{1}{4}$ " and calculating for the panel seams.
 22 is $\frac{1}{4}$ " below 21; 23 from 13 = 2"
 Shape the scye from 22 through A to 9, hollowing $\frac{1}{4}$ " at 23 and coming out $\frac{1}{4}$ " beyond line 7-8, as indicated.
 24 from 11 = $1\frac{1}{4}$ ".
 Square down from A to C, $\frac{1}{4}$ " above waist line.
 Place the short arm of square at 24 and let the angle fall on C, striking a line from this point to 24.
 25 from C = $\frac{1}{4}$ ". Shape seam, 10-24-12.
 Now place the angle of square at 25 and draw a line down to 31.
 26 is $\frac{1}{4}$ " from C; on this point place angle of square, letting short arm fall $\frac{1}{4}$ " below waist line, as shown.
 Shape the underarm seams A-25-31 and A-26-32.
 Square down from 14 to the bottom and make 28 on the waist line $\frac{1}{4}$ " back.
 29 from 28 = $\frac{1}{4}$ ".
 Shape the front panel seams 19-14-29-27 and 20-14-28-30, making a $\frac{1}{4}$ " overlap at 27-30, as shown.
 Square down from 15 to locate 33 and 34.
 35 from 15 and 36 from 34 each = 3".
 37 is $2\frac{1}{4}$ " below 35; 38 is located on the line squared from 0.
 Come back $\frac{1}{4}$ " at 38 and shape lapel and front edge, as indicated.

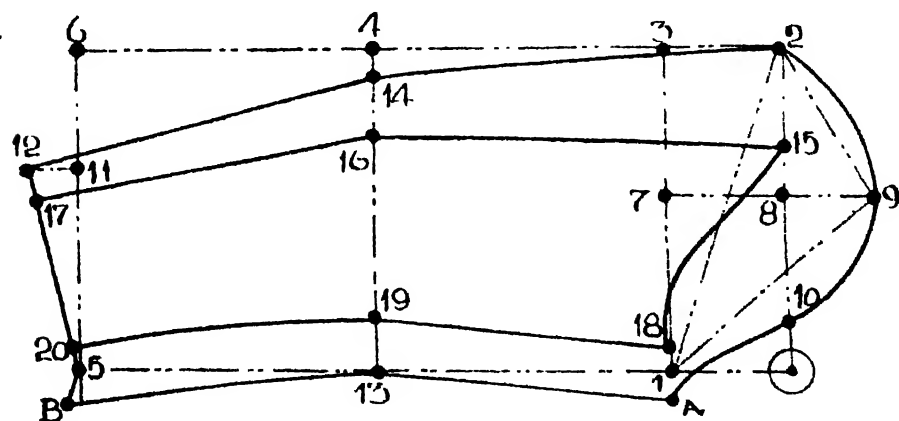
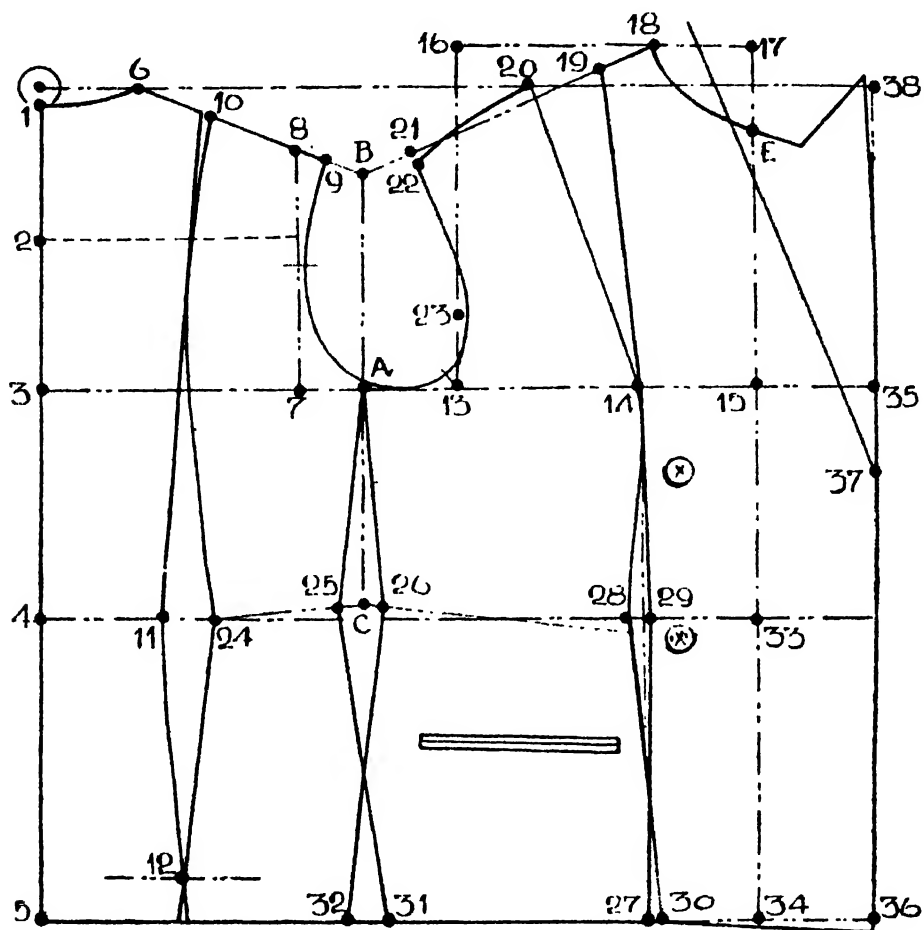


DIAGRAM 53.

E from $17 = 2\frac{1}{4}$ "; shape the gorge as shown.

Complete the draft by shaping lapel point according to taste and dropping the bottom edge $\frac{1}{2}$ " at 36.

THE SLEEVE

First place the back pitch mark $\frac{1}{4}$ " below the line squared from 2 and the front pitch $\frac{1}{4}$ " above the chest line, as indicated.

Square lines from 0.

1 from 0 is the same as from 7 to back pitch, less $\frac{1}{4}$ ".

2 from 1, diagonally, is the same as the combined distances of back pitch to 9 and 22 to front pitch.

3 is squared from 1.

5 from 1 = forearm measure plus $\frac{1}{4}$ "; square to 6.

4 is midway between 3 and 6; square across.

7 from 3 = $\frac{1}{2}$ 1-3 less $\frac{1}{2}$ "; square up to locate 8 and 9.

9 from 8 = $\frac{1}{2}$ scale less $\frac{1}{8}$ ".

Draw guide lines from 9 to 1 and 2.

10 is $1\frac{1}{4}$ " from the guide line.

Go out $\frac{1}{4}$ " at A for false forearm, and shape the crown from A through 10 and 9 to 2, adding $\frac{1}{4}$ " round between the last two points.

B from 5 = 1"; shape the forearm, A-B, as shown.

11 from 6 = 3"; 12 from 11 = $1\frac{1}{4}$ ".

13 is located on the line squared from 4.

14 from 13 = $\frac{1}{2}$ scale plus 2"

Shape the hindarm from 2 through 14 to 12, as indicated, thus completing the top-half.

For the under-half, come back $\frac{1}{4}$ " at 1 and locate 18, measuring from this point to 15 the amount of the under-scy of coat between the pitches (ignoring seams).

16 from 14 = $1\frac{1}{2}$ "; 17 from 12 = 1".

Shape the hindarm-seam through these points, as shown.

19 from 13 = $1\frac{1}{4}$ "; 20 from 5 = $\frac{1}{2}$ ".

Shape the forearm-seam, the under scye part of sleeve and the cuff. Complete the draft.

RIDING JACKET FOR GIRL

(Age: 13-14 years)

Diagram 54

STYLE FEATURES: Single-breasted fronts, slightly rounded at the bottom, slanting pockets, with flaps; back with centre-seam and vent; panel forepart. Fairly shaped at waist and skirty over hips. Sleeves may have one to three buttons at cuff or may be plain.

MEASURES: $13\frac{1}{2}$ " to waist; $23\frac{1}{2}$ " full length; $6\frac{1}{2}$ " x-back; 33" chest; 27" waist; 36" hips; $15\frac{1}{2}$ " forearm.

Scale is $\frac{1}{2}$ Chest plus 1"—17".

INSTRUCTIONS FOR DRAFTING

Square from 1

1 from 0 = $\frac{1}{2}$ scale less 1".

2 from 0 = waist length.

3 from 0 = full length plus $\frac{1}{4}$ ".

Square across from all the above points.

4 from 2 = $\frac{3}{4}$ "; draw centre back-seam, 0-4-3.

Mark the vent as shown by the dash lines. In this case it is $9\frac{1}{2}$ " in length

5 from 0 = $\frac{1}{2}$ scale less $\frac{1}{4}$ "

6 from 5 = $\frac{3}{4}$ "; curve the back neck from 6 to 0.

7 from the back seam at 1 = x-back measure plus $\frac{1}{4}$ ".

(The back-seam is sewn in the mark.)

A from 7 = $\frac{1}{2}$ scale less $\frac{1}{4}$ ".

B from A = $\frac{1}{2}$ scale plus $\frac{1}{4}$ "

Draw a line from 6 to B and mark 0 at $\frac{3}{4}$ " from 8.

Shape back shoulder from 9 to 6, hollowing about $\frac{3}{8}$ ".

7x from 7 = 1"; square out $\frac{3}{4}$ " to E

Shape the back scye from 9 to E, as shown.

10 from 4 = $\frac{1}{2}$ waist plus $\frac{1}{4}$ ".

11 from 3 = 7" and is $\frac{1}{4}$ " above line squared from 3.

Draw the back side-seam from E, just clear of 7, to 10 and 11.

12 from the back-seam at 1 = $\frac{3}{8}$ scale.

13 from the back-seam at 1 = $\frac{1}{2}$ chest plus $2\frac{1}{4}$ ".

Square up from 12 to 14, making the latter point $\frac{1}{2}$ scale above the line squared from 0.

Square from 14 to 15 and connect to 13.

16 from 15 = $\frac{1}{2}$ scale; draw a line from 16 to B.

Go up $\frac{1}{4}$ " above 16 and from this point make mark 1" to 17.

18 from 17 = $1\frac{1}{8}$ " and is $\frac{3}{8}$ " above the line 16-B.

Measure the back from 6 to 9 and apply this to the forepart shoulder in the manner already described, thus locating 19.

20 from 12 = $2\frac{1}{4}$ ".

Shape the front scye from 19 to E, hollowing $\frac{3}{8}$ " at 20.

21 from 10 is $1\frac{1}{4}$ ".

Draw the side seam of forepart from E through 21 to 22, the last point being $1\frac{1}{2}$ " from 11 and level with that point

P from 13 = $\frac{1}{2}$ scale and is $\frac{1}{4}$ " below the chest line, square down to F, $\frac{1}{4}$ " above the bottom line.

23 from the line P-F = $\frac{1}{4}$ "; 24 from 23 = $\frac{1}{4}$ ".

25 from F = 1". 26 from F = $\frac{1}{4}$ ".

Shape the front panel seams 18-P-23-25 and 17-P-24-26.

Square down from 13 to locate 27 and 28.

29 from 13 = $1\frac{1}{2}$ "; 30 from 28 = $2\frac{1}{4}$ ".

31 from 29 = $2\frac{1}{4}$ ".

Draw a line from 31 through 29 to locate 32, which is $\frac{3}{4}$ " below the level of the line from 0

Shape lapel from 1" in front of 32 to 31, and the front edge from 31 to 30, making a round above the last point to 28.

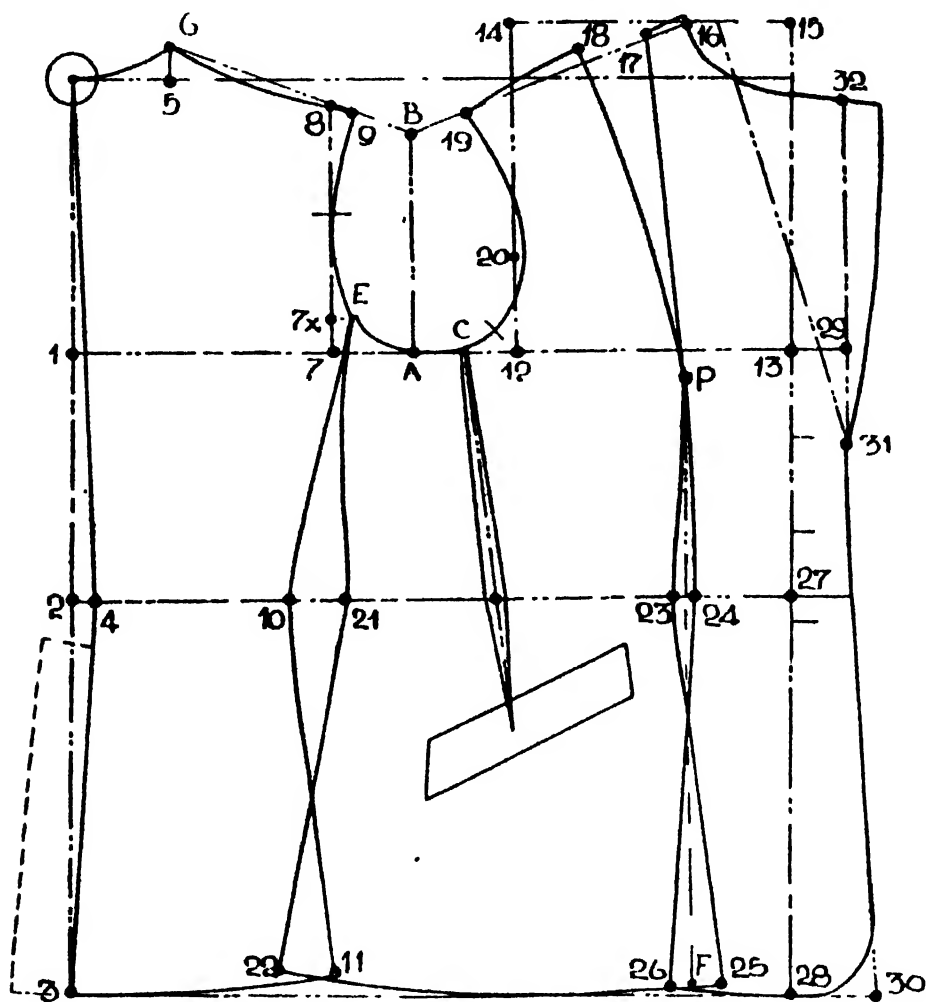


DIAGRAM 54.

Shape the gorge from 16 through 32. Take out the underarm dart at C, which is about $1\frac{1}{2}$ " from A. This dart is open $\frac{1}{2}$ " at C and is suppressed $\frac{3}{4}$ " at the waist. Complete the draft, as indicated.

NOTE: The sleeve for this jacket is cut by the same system as that described for the previous draft. For the Riding Jacket, however, it is a good plan to "fill up" the under-half at the

contour 15-18, in order to provide a little more forward movement to the sleeve. The back pitch is marked at $2\frac{3}{4}$ " down from 8 and the front pitch is $\frac{1}{4}$ " above the chest line near point 12.

Girls' riding jackets are sometimes made in the style of a gent's lounge, with a centre-seam back, cut-away fronts and side slits. When this style is adopted the material is usually a tweed.

GIRL'S LONG COAT WITH "FLARED" PANELS— D.B. STYLE

Diagrams 55 and 56

STYLE FEATURES: Panel seams at back and front; flared skirt; six buttons set close together; high and bold revers; side pockets with shaped flaps; inverted pleat below waist at back. Short half-belt is inserted at back panel.

MEASURES: $12\frac{1}{2}$ " to waist; 32" full length; $6\frac{1}{4}$ " x-back; 14" forearm; 30" chest; 26" waist; $33\frac{1}{2}$ " hips.

Scale is $\frac{1}{2}$ Chest plus 1"—16".

INSTRUCTIONS FOR DRAFTING

DIAGRAM 55

Square from 0.

1 from 0 = $\frac{1}{2}$ scale less $\frac{1}{2}$ ".

2 from 0 = waist length plus $\frac{1}{2}$ ".

3 from 0 = full length plus $\frac{1}{2}$ ".

Square across from all the above points.

4 from 2 = $\frac{1}{2}$ "; 5 from 3 = $\frac{1}{2}$ ".

Draw centre-back, 0-4-5.

Mark the inverted pleat as shown by the dash lines: it is about $4\frac{1}{2}$ " deep.

6 from 0 = $\frac{1}{2}$ scale; 7 from 6 = 1".

Curve the back neck from 7 to 0.

8 from the back-seam at 1 = x-back measure plus $\frac{1}{2}$ "; (this allows for two seams at the panel and one at the scye: centre-seam is sewn in the mark).

Square up from 8 towards 9.

A from 8 = $\frac{1}{2}$ scale.

B from A = $\frac{1}{2}$ scale plus $\frac{1}{2}$ ".

Draw a line from 7 to B.

By this line 9 is located on the line squared from 8.

10 from 9 = $\frac{1}{2}$ "; C from A = 1".

Curve the back scye from 10 to C, as indicated.

11 from 10 = $2\frac{1}{2}$ ".

12 from 4 = 3"; 13 from 5 = $7\frac{1}{2}$ " and is about $\frac{1}{2}$ " above the line squared from 3.

Draw back-panel seam from $\frac{1}{2}$ " inside 11 to 12 and 13; connect 13-5.

14 from 12 = $1\frac{1}{2}$ "; 15 from 13 is $4\frac{1}{2}$ ".

Draw second back-panel seam from $\frac{1}{2}$ " inside 11 to 14 and 15

16 from the back-seam at 1 = $\frac{1}{2}$ scale.

17 from 16 = $\frac{1}{2}$ scale less $\frac{1}{2}$ ".

18 from the back-seam at 1 = $\frac{1}{2}$ chest measure plus 3".

Square up from 16 to 19, making the latter point $\frac{1}{2}$ scale above the line squared from 0.

Square from 19 to 20 and down to 18.

21 from 20 = $\frac{1}{2}$ scale.

Draw a guide line from 21 to B.

22 from 21 = $\frac{1}{2}$ scale; connect to a point $\frac{1}{2}$ " above 21.

23 from 22 = $1\frac{1}{2}$ " and is $\frac{1}{2}$ " above the line.

Measure 21-22, place this amount at 23 and continue to 24—the same as from 7 to 10 on the back, less $\frac{1}{2}$ " and allowing for the panel-seam losses.

25 is $\frac{1}{2}$ " below 24; 26 from 16 = $2\frac{1}{2}$ ".

Curve front scye from 25 to C, hollowing $\frac{1}{2}$ " at 26.

Square down from C to 27 and D, making the latter point $\frac{1}{2}$ " above the line from 3.

Make 28 and 29 each $\frac{1}{2}$ " from 27, and 30 and 31 each $2\frac{1}{2}$ " from D.

Shape the underarm seams C-28-30 and C-29-31.

Connect 30-15, as shown.

32 from 29 = $\frac{1}{2}$ waist less 1".

33 from 32 = $\frac{1}{2}$ ".

From a point midway between 32 and 33 square down to locate E, at $\frac{1}{2}$ " above line from 3.

Make 34 and 35 each 2" from E.

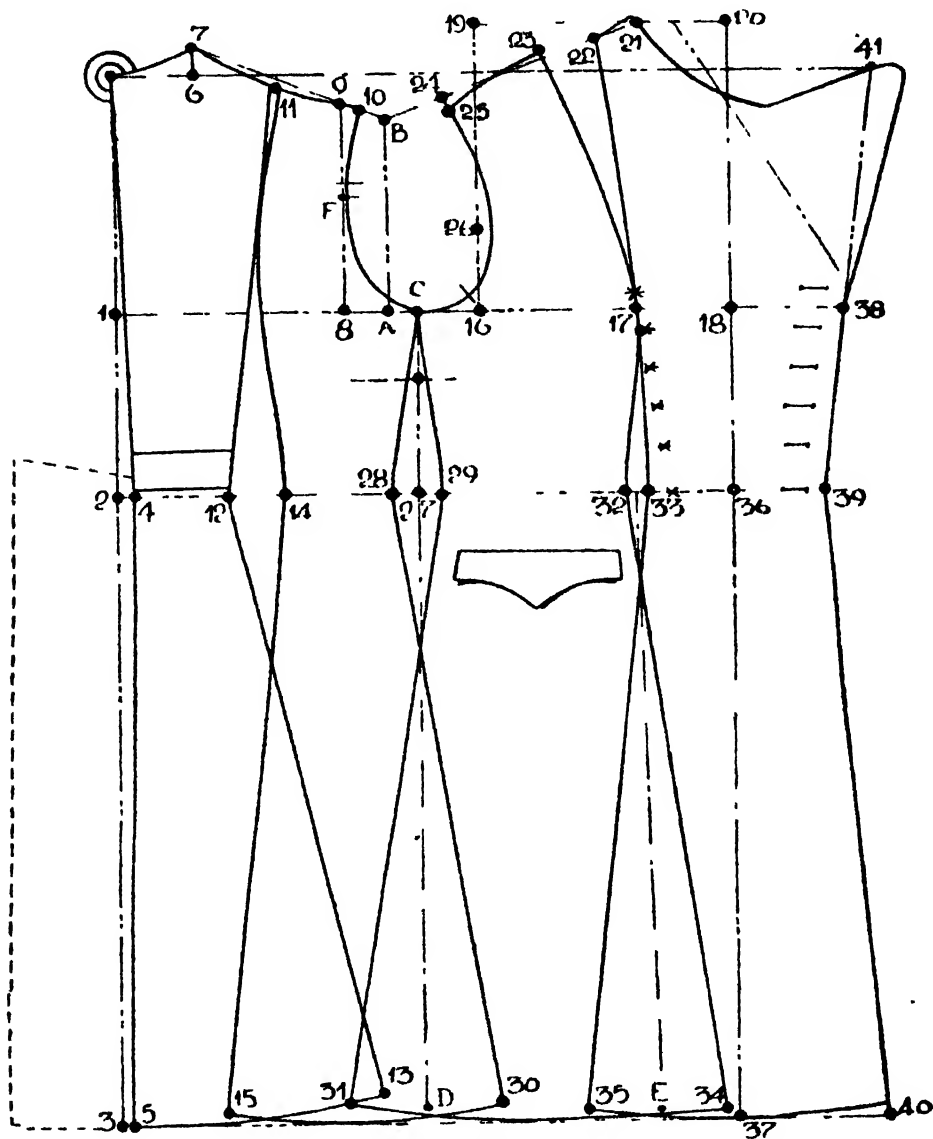


DIAGRAM 55.

Draw the front panel seams 23-17-32-34 and 22-17-33-35; place balance marks at a point $\frac{1}{4}$ " below 17, as shown.

Connect 34-31.

Square down from 18 to locate 36 and 37.

38 from 18 = $3\frac{1}{2}$ ".

39 from 36 = $2\frac{1}{4}$ ".

40 from 37 = $4\frac{1}{2}$ ".

Draw the front edge from 38 through 39 to a point $\frac{1}{4}$ " above 40.

Continue from 39-38 up to 41, as a guide for the lapel; shape lapel and gorge according to taste.

Put balance marks in the underarm seams at a point $2\frac{1}{4}$ " down from C, and complete the draft as indicated.

11 from 5 = $\frac{1}{4}$ "; 12 from 6 = $\frac{1}{3}$ scale.

NOTE: The amount of "flare" allowed on the various seams of this coat will be decided according to the type of cloth being used and the requirements of the style desired. The contours of all seams must be carefully checked for length before cutting.

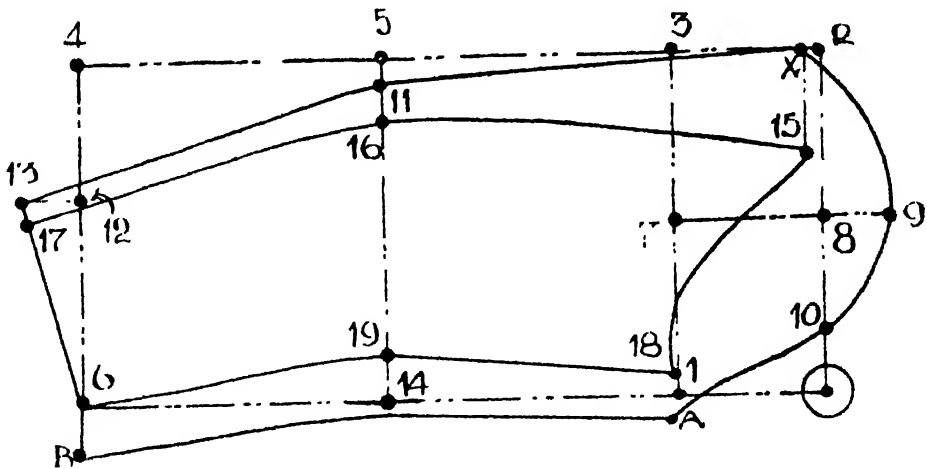


DIAGRAM 56.

COAT FOR A LITTLE GIRL

(Age: 3-4 years)

Diagram 57

STYLE FEATURES: Fronts plain, with high buttoning arrangement and a Peter Pan style collar; six buttons; close jetted side pockets with fancy tacks; fairly shaped at waist and slightly flared over hips. The back has a centre seam and a panel: these seams may be stitched $\frac{1}{8}$ " swell.

MEASURES: $5\frac{1}{4}$ " *depth of scye*; $8\frac{1}{4}$ " *to waist*; 20" *full length*; 5" *x-back*; 10" *across chest (scye to scye)*; $8\frac{1}{4}$ " *forearm*; 22" *chest*; 22" *waist*; $23\frac{1}{2}$ " *hips*.

Scale is $\frac{1}{2}$ Chest plus 1"—12".

INSTRUCTIONS FOR DRAFTING

Square lines from 0.

1 from 0 is the depth of scye measure.

2 from 0 = waist length.

3 from 0 = full length plus $\frac{1}{4}$ ".

Square across from these points.

4 from 2 = $\frac{1}{4}$ ".

5 from 0 = $\frac{1}{2}$ scale; 6 from 5 = $\frac{1}{4}$ ".

Curve the back neck from 6 to 7, which is $\frac{1}{4}$ " above 0.

Draw the centre back-seam 7-0-4-3

8 from 1 = x-back plus $\frac{1}{4}$ "; square upwards.

A from 8 = $\frac{1}{2}$ scale; B from A = $\frac{1}{2}$ scale plus $\frac{1}{4}$ ".

Draw a line from 6 to B; on this line 9 is located.

10 from 9 = $\frac{1}{4}$ "; 11 from 10 = $2\frac{1}{4}$ ".

Shape the back shoulder-seam, as indicated.

12 from 1 = $2\frac{1}{4}$ "; square down to 13, locating C on the waist line.

14 and 15 are each $\frac{1}{2}$ " from C.

16 and 17 are each 1" from 13 and are $\frac{1}{2}$ " above the line squared from 3.

Draw the back panel seams through these points from 11, making a $\frac{1}{4}$ " opening there, as shown.

18 from the back-seam at 1 = $\frac{1}{2}$ scale plus $2\frac{1}{4}$ ".

19 from the back-seam at 1 = $\frac{1}{2}$ chest measure plus $2\frac{1}{4}$ ".

(Point 18 may be measured back from 19 the amount of the across-chest

measure, on the half, plus $\frac{1}{4}$ "—that is, $5\frac{1}{4}$ ")

Square up from 18 to 21 and across to 22, the latter two points being $\frac{1}{4}$ scale plus $\frac{1}{2}$ " above the line from 0

23 from 22 = $\frac{1}{2}$ scale plus $\frac{1}{4}$ ".

Draw a line from 23 to B.

24 from 23 is the same as 6-10 on the back (allowing for the seam at 11) less $\frac{1}{4}$ ".

25 is $\frac{1}{2}$ " below 24; 26 from 18 = $1\frac{1}{2}$ ".

Shape the scye from 25 through 26 and A round to 10, keeping $\frac{1}{8}$ " outside line 8-9, as shown.

Square down from A to the bottom, locating D on the waist line.

27 from D = $\frac{1}{4}$ ".

28 from the line A-D is 1" and is $\frac{1}{4}$ " above the line from 3

29 from D = $\frac{1}{4}$ ".

30 from the line A-D = $1\frac{1}{4}$ " and is level with 28.

Draw the underarm seams through these points, as indicated.

Square down from 19 to 31 and beyond. 20 is $\frac{1}{4}$ " back from line 22-19-31 and is $2\frac{1}{4}$ " below 22.

32 is $\frac{1}{4}$ " from 31.

Draw a line from 20 through 32 to 33 on the bottom line.

34 from 20 and 35 from 33 each = $2\frac{1}{4}$ ".

Draw the front edge from 34 to 35 and connect the latter to 30

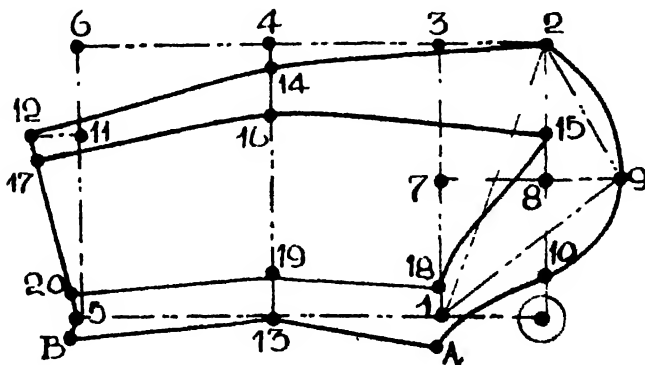
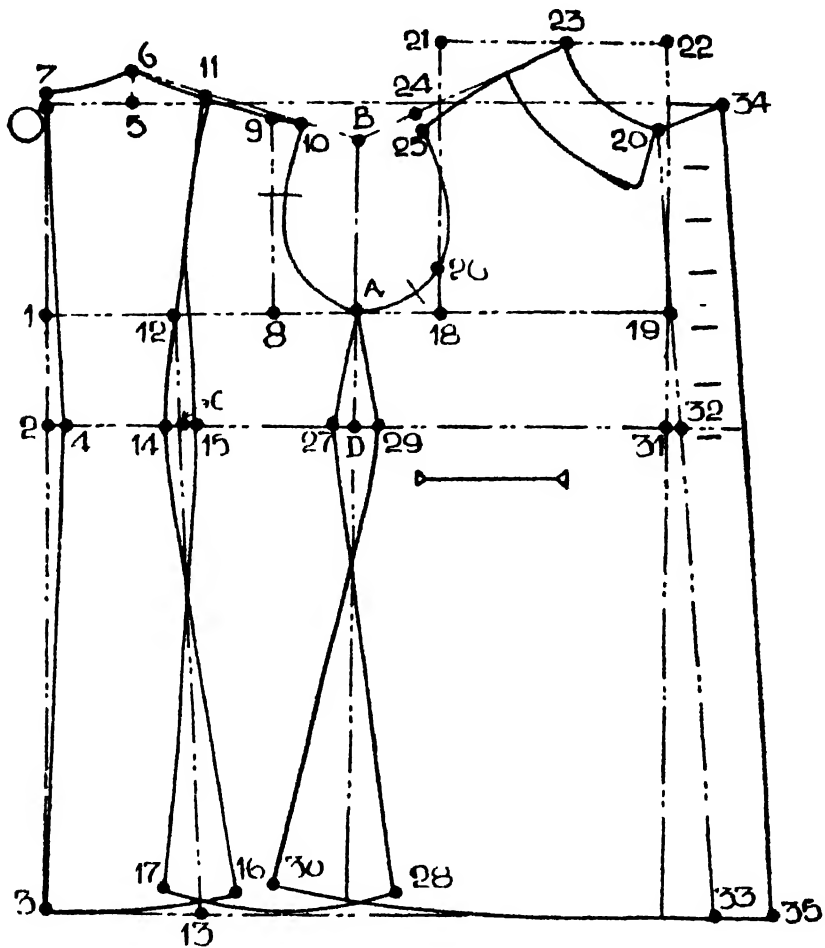


DIAGRAM 37.

Shape the gorge from 23 to 20 according to neck size and shape point to 34 on the line from 0.
Complete the draft, as indicated.

THE SLEEVE

Place the back pitch at 2" below 9 and the front pitch $\frac{1}{2}$ " above the chest line.

Square from 0.

1 from 0 is the same as from 8 to back pitch less $\frac{1}{4}$ ".

2 from 1, diagonally, is the same as the combined distances of back pitch to 10 and 25 to front pitch.

3 is squared from 1.

5 from 1 = forearm measure plus $\frac{1}{4}$ "; square to 6.

4 is midway between 3 and 6; square across.

7 is midway between 1 and 3; square up to locate 8 and 0.

9 from 8 = $\frac{1}{2}$ scale less $\frac{1}{4}$ ".

Draw guide lines from 9 to 1 and 2.

10 is 1" from the guide line.

Go out $\frac{1}{8}$ " at A for the false forearm and shape the crown from A, adding $\frac{1}{8}$ " round between 9 and 2 as indicated.

B from 5 = $\frac{1}{8}$ "; shape the forearm, A-B, as shown.

11 from 6 = $2\frac{1}{4}$ "; 12 from 11 = $1\frac{1}{4}$ ".

13 is located on the line squared from 4

14 from 13 = $\frac{1}{2}$ scale plus $2\frac{1}{4}$ ".

Shape the hindarm from 2 through 14 to 12, as indicated, thus completing the top-half.

For the under half, come back $\frac{1}{8}$ " at 1 and locate 18, measuring from this point to 15 the amount of the under-scye of coat between the pitches (ignoring seams).

16 from 14 = $1\frac{1}{4}$ "; 17 from 12 = $\frac{1}{2}$ ".

Shape the hindarm-seam through these points, as shown.

19 from 13 = 1"; 20 from 5 = $\frac{1}{8}$ ".

Shape the forearm seam, the under-scye part of sleeve and the cuff

Complete the draft, as indicated.

NOTE The use of the depth of scye and the across-chest measures in this draft emphasises the helpfulness of these dimensions to the cutter when he is dealing with very young children. They are valuable as checks to his observation of the figure

GIRL'S PLEATED SKIRT

Diagram 58

STYLE FEATURES: Two fairly large knife or inverted pleats at front and back; side-seams, to be fitted with "zip" or press-stud placket; whole at centre front and back. A $1\frac{1}{2}$ " band to be added.

MEASURES: 20" long; $26\frac{1}{2}$ " waist; $34\frac{1}{2}$ " hips.

INSTRUCTIONS FOR DRAFTING

Square both ways from 0.

1 from 0 = $\frac{1}{2}$ hip measure plus $\frac{1}{2}$ " and plus total pleat allowance (14" in this case).

2 from 0 = length plus $\frac{1}{2}$ ".

3 from 1 = same.

X from 1 = $\frac{1}{2}$ "; connect 0-X.

The dropped line 0-X is satisfactory as the top line of the skirt, for the average young figure is hollow at the back in that region. On the other hand, if the figure has prominent seat but is not hollow at back waist, the dash line (0-1) may be used as the top of skirt.

4 from 0 and 5 from 1 are each $6\frac{1}{2}$ " for the hip line.

6 from 0 = $\frac{1}{2}$ waist plus $2\frac{1}{4}$ ".

Square down from 6 to locate 7 and 8.

8 from 2 is the same as from 0 to 6.

9 and 10 are each $1\frac{1}{4}$ " from the line at 6; curve gradually through 7 and down to bottom, overlapping $\frac{1}{4}$ " each side of 8.

11 from 0 = $3\frac{1}{4}$ ".

12 from 9 = $3\frac{1}{4}$ ".

13 from 10 = $3\frac{1}{4}$ ".

14 from X = $3\frac{1}{4}$ ".

15 from 2 = $4\frac{1}{2}$ ".

16 from 8 = $6\frac{1}{2}$ ".

17 from 8 = $6\frac{1}{4}$ ".

18 from 3 = $4\frac{1}{4}$ ".

Connect 11-15, 12-16, 13-17, and 14-18, as indicated.

These lines are the pleat edges; bisect the pleat sections as at A-19 and B-20—shown by the dot-dash lines.

Raise $\frac{1}{4}$ " at 19 and 20, as indicated.

The pleats are actually folded over from top to bottom; when the skirt is being made up the upper parts of the pleats are sewn down with a seam to the tacks ($9\frac{1}{4}$ " from the hem). The lower parts of pleats are left open, their edges being pressed flat.

Check up the waist and hip measures after the folding.

NOTE: In the case of a very thick material being used, it may be advisable not to take the pleat allowance right up to the top. The seams can be trimmed away to about $\frac{1}{4}$ " at this part, as shown by dash lines.

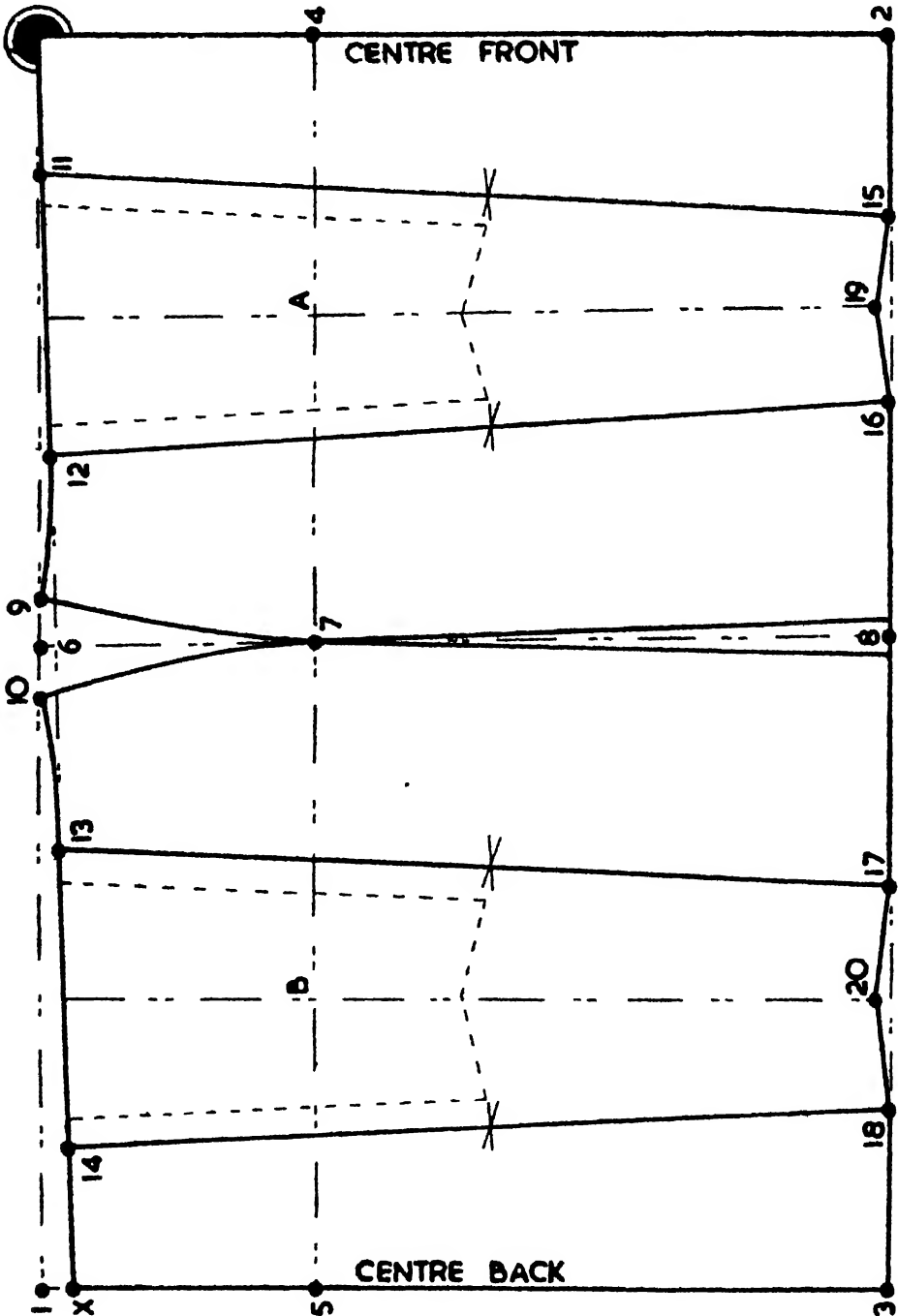


DIAGRAM 53.

SCALES FOR JUVENILES

(Girls of ages 1 to 16 years)

Years	Coat— back neck to hem	Chest or Bust	Waist	Hips	Back neck to waist	Back	Armhole	Shoulder	Forearm of sleeve	Neck
1	16	22	22	23	7	4½	11	3	7½	10½
2	18	23	23	24	8	4½	12	3½	8	10½
3	20	24	24	25	8½	4½	13	3½	9	11
4	22	25	24½	26	9	5	13½	3½	9½	11½
5	24	26	25	27	9½	5½	13½	3½	10½	11½
6	26	27	25½	28	10	5½	13½	4	11½	11½
7	28	28	26	29	10½	5½	14	4½	12½	11½
8	30	29	26½	30	11	6	14½	4½	13½	11½
9	32	30	26½	31	11½	6½	15	4½	14½	11½
10	34	31	26½	32	12	6½	15½	4½	15½	11½
11	35	32	26½	33	12½	6½	15½	4½	16	12
12	37	32½	27	34	13	6½	15½	4½	16½	12½
13	38½	33	27	35	13½	6½	16	4½	17	12½
14	40½	33½	27½	36	14½	6½	16½	5	17½	12½
15	42½	34	27½	37	15½	6½	16½	5½	17½	12½
16	44½	35	28	38	15½	7	17	5½	17½	13

OFFICERS' UNIFORMS FOR THE SERVICES

IMPORTANT GENERAL OBSERVATIONS

The specifications given before each draft described in the chapters on Service Uniforms have been very carefully checked with the lists at the Admiralty, War Office, and Air Ministry.

It must be remembered that changes in Service Uniforms are always liable to take place and the reader is therefore advised to consult the appropriate authority in this matter and to make sure that he has the correct details before he commences to cut and make the uniforms.

Further, there are certain small variations of detail adopted by particular units of a Service. It is always necessary to make sure of these, for all members of one unit must be dressed alike.

Lastly, new uniforms may be introduced from time to time. The headquarters of the three Services mentioned above will be pleased to assist tailors and cutters in the matter of supplying specifications of these.

CHAPTER XIX

OFFICERS' UNIFORMS FOR THE SERVICES

NAVAL UNIFORMS

By the late A. S. BRIDGLAND, M.J.I., and GERALD YEOMAN

LONG before our sailors wore a distinctive dress blue was their favourite colour; although both red and green have been adapted. Without going back to the time when the inhabitants of this island dyed themselves with woad and sailed in coracles, it is on record that the Ancient Britons who defended these shores were clad in rough suits of blue cloth.

The choice of this colour was natural, inasmuch as the wearers were less conspicuous. It was an adaptation to environment, such as Nature has provided for birds and beasts. Man, too, has always been alert in sport and war to make himself less visible by means of clothes which harmonise with his surroundings; although there have been glowing instances to the contrary.

From the earliest days this has been a sea-going nation; and in Saxon days sailors, in the King's service, wore suits of blue woollen cloth, while their officers were clad like soldiers—although their dress was adapted to nautical conditions.

THE FIRST DISTINCTIVE NOTE

Probably the first distinctive note was when sailors wore the arms of the ports at which they were stationed. It is said that the men sailing from the Cinque Ports were uncommonly proud of their badge. Early in the thirteenth century the fleet wore a red cross as well as the arms of the port. In 1350 both land and sea forces were decorated with the emblem of St. George.

There was little difference in Elizabeth's day between the dress of the soldier and the sailor; but the jumper, or loose coat, dates from that period. It was in the nature of an overall, and not only kept its wearer warm, but protected his fine clothes.

Cromwell not only sent out soldiers to the Low Countries who won the admiration of the great captains of Louis XIV, but recruited sailors who obtained command of the high seas. They were well and suitably clad. The cuirass was worn for fighting, with leather on the arms and wherever sword-cuts were likely to fall. With knee-breeches and buckled shoes, the outfit was safe and smart, if rather sober.

Charles II, allowing his love for licence to spread to attire, chose a showy livery for his naval officers, their red cloth and velvet coats being richly garnished with roses, crowns, and ships. Such dashing uniforms, however, were designed for the officers in the royal yachts, in which the King took mighty pleasure. But the Navy, as Samuel Pepys has chronicled, was sadly neglected; and there is no record that the costly and elaborate coats were general. Charles may be said to have painted the town red; and certainly in the Army and Navy that colour prevailed, red breeches being common.

ADOPTION OF UNIFORM

Before the year 1745 no action had been taken to give the officers of the Navy a special uniform. In this year, however, a club of naval officers who met every Sunday evening at Will's Coffee House, for the purpose of watching over their rights and privileges, determined, among other matters, "that a uniform dress is useful and necessary for the commissioned officers, agreeable to the practice of other nations," and, "Resolved, that a committee be appointed to wait upon the Duke of Bedford and the Admiralty, and, if their lordships approved, that they will be pleased to introduce it to His Majesty."

Their Lordships were convinced by the reasons deduced at those Sunday evening symposiums at Will's; and three years later George II ordered a blue-and-white uniform to be worn by Admirals, Captains, Masters, Commanders, Lieutenants, and Midshipmen.

There is a pretty story told about this choice of colours for the Navy, by the Second George, which, so far as evidence goes, bears the stamp of accuracy. The then Admiral of the Fleet, a gentleman named Forbes, was summoned to attend the Duke of Bedford; and being shown into a room full of uniforms, was asked what he considered the most appropriate. The Admiral replied that he thought red and blue, as those were our national colours. "No," said the Duke, "the King has determined otherwise, for, having seen my duchess riding in the park a few days ago in a habit of blue faced with white, the dress took

the fancy of His Majesty, who has appointed it for the uniform of the Royal Navy."

And thus gallantry, good taste, and suitability combined to create that uniform which has won honour and glory all over the world, and which has become a matter of national pride.

This transaction may be stated in more official form and language: "To overcome the inconvenience arising from the want of an establishment of rank and precedence between His Majesty's Sea and Land Officers, as well as the want of due distinction among Sea Officers themselves." The adoption of uniform clothing for commissioned officers and Midshipmen was notified to the Fleet in an order dated April 13th, 1748, and patterns were placed in the Admiralty office for inspection.

Apparently some were also sent to the dockyards, for patterns of uniform found at Plymouth in 1846, and now in the Museum of the Royal United Service Institution, are believed to be those of 1748. It is mainly from portraits, however, of the officers of that date that we get our notions of the dress of the different ranks then ordered. About the colours there is no doubt, as in a minute of Admiralty Visitation to the Dockyards, dated August 1749, their Lordships report that they found everything in order "except the gentlemen on the quarter-deck not being dressed in the uniform, many of whom had blue trimmed with white, but almost every one made in a different manner."

Fifty years later legislation dealt with the dress of Warrant Officers. At first these uniforms were so showy and elaborate that it was felt advisable to tone them down; and this was effected by the process of converting the "undress" uniform into full dress. Thereafter Navy Commissioners revelled in sartorial activity; and trifling and constant variations were made.

In 1774 marks of rank were introduced, the method having lasted ever since—the grouping of buttons and the placing of gold lace. Cuff marks were first used in 1783, Admirals having three rows of embroidery, Vice-Admirals two, and Rear-Admirals one. Midshipmen were distinguished, as they are to-day, by a white collar patch.

From 1768 to 1783 regulations were issued altering the lace and other details of the uniform. The Captain's remained blue, with white-laced lapels and embroidered buttonholes. Those above three years' post wore buttonholes "three and three"; those under that period "two and two." Masters and Commanders, laced blue coats, with embroidered buttonholes placed regularly. Lieutenants, blue coats, white lapels, with a double

row of buttons. Admirals had plain anchor buttons, with laurel; Captains and Commanders the anchor only. Flag Officers wore, for undress, a blue coat, with blue lapels and embroidered buttonholes.

DRESS IN NELSON'S DAY

The clothes at that time were worthy of the great days of the Navy. The uniform was picturesque and yet trim: blue-laced and decorated coat, white waistcoat, breeches and stockings—with buckled shoes and three-cornered hats. It is, too, always associated with Nelson.

The great Admiral and his officers were not averse from a little display in clothes; and the sailors followed suit. Blue jackets with a host of buttons; red or buff waistcoats and white or blue breeches, and striped coloured shirts must have made a brave show—especially on such dashing figures.

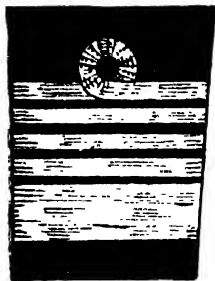
In 1787 Lord Howe, commanding in America, allowed the Lieutenants to wear a blue lapelled coat and blue breeches; and the Admiral's uniform was altered to white cuffs and lace; Captains and Commanders, blue lapels and cuffs; Lieutenants, white lapelled coats and cuffs; for undress, blue lapelled coat, blue waistcoat and breeches. The Middies, up to this time, wore plain-breasted blue coats, with a button on a white corner of the collar, white waistcoats, with breeches; for undress, blue coat, white edging, blue waistcoat and breeches.

INTRODUCTION OF EPAULETTES

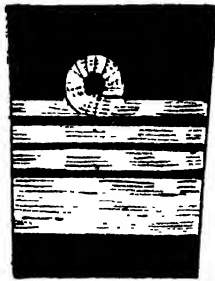
Although a few English naval officers had adopted epaulettes as early as 1783, they were not generally worn until 1795. During the peace with France some of our officers visited that country, "but the sentinels," we are told in a contemporary letter, "did not carry arms to them, as they had no epaulettes, whilst that compliment was paid to officers of marines, who wore silver ones."

In consequence of this circumstance, Lord Hugh Seymour and a few of his fellow-officers added epaulettes to their uniforms, and when Seymour became a Lord of the Admiralty, under Earl Spencer, they were granted to all Captains and Commanders, and, in the reign of Queen Victoria, to all the commissioned ranks.

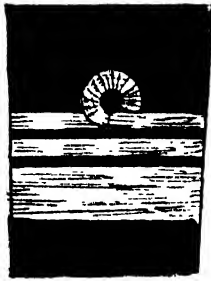
For a long time naval officers of the old school regarded the epaulette with disfavour, and their antipathy to it was shared by our illustrious Nelson, who, in one of his early letters penned in France in 1783, speaks with indignation of two of his brother



Admiral of the Fleet
Left Sleeve



Admiral
Left Sleeve



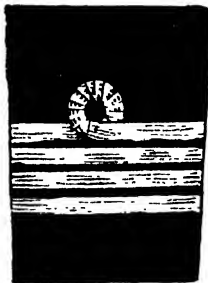
Vice Admiral
Left Sleeve



Rear Admiral or
Commodore, 1st Class
Left Sleeve



Commodore,
Second Class,
Left Sleeve



Captain
Left Sleeve



Commander
Right Sleeve



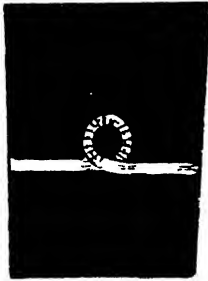
Lieutenant
Left Sleeve



Lieutenant
Left Sleeve



Sub-Lieutenant,
or Comm. Officer
from Wartime Rank
Right Sleeve



Warrant
Officer
Left Sleeve



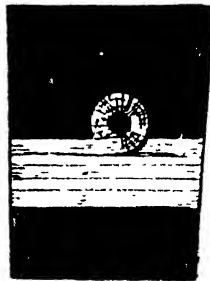
M. Shipwright or Naval
Cook, on Round Jacket
only. Co's of other
Coats are Plain



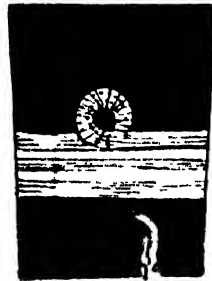
Paymaster,
Rear-Admiral
Right sleeve



Paymaster
Captain
Right Sleeve



Paymaster
Commander
Right Sleeve



Paymaster
Lieutenant
Right Sleeve

ROYAL NAVY DISTINCTION MARKS OF RANK ON SLEEVE.

Captains, "who," he says, "wear fine epaulettes, for which I think they are great coxcombs; they have not visited me, and be assured I shall not court their acquaintance." One of these officers was Sir Alexander Ball, who, in after-years, became an able supporter and a staunch friend of the man who led the English ships to victory at Trafalgar.

Gold-laced trousers were introduced by George IV. William IV altered the facings to scarlet, and they remained of this colour until Queen Victoria restored the white facings. The gold-laced blue trousers of George IV, and the scarlet facings ordered by William IV, met with much contemporary criticism on the ground that they gave too military a character to the uniform. "The costume," says J. R. Planche, "consecrated by the victories of St. Vincent, Aboukir, and Trafalgar; the glorious badge of the hundred triumphs which have established our supremacy on the ocean, that was never seen upon a sauntering Midshipman in the streets of London without awakening a glow of pride and gratitude in the hearts of those who live at home at ease, has been confounded with the old artillery uniform—a livery equally honourable, we admit, and as highly distinguished, but certainly not so truly national as that of the service which England may be said to have created, which has grown with her growth, and strengthened with her strength, and the decay of which will be the first melancholy signal of her own destruction."

DISTINCTION MARKS OF RANK

1. The principal indication of rank is the rows of gold lace on the cuffs with a circle on the uppermost row of lace, namely:

For Flag Officers and Commodores, First Class: A band of $1\frac{3}{4}$ " lace round the cuff, with rows of $\frac{1}{2}$ " lace round the sleeve above, according to rank, namely:

For:

Admirals of the Fleet	4 ROWS	} The uppermost row forms a circle 2" in diameter in the centre of the upper side of the sleeve
Admirals	3 "	
Vice-Admirals	2 "	
Rear-Admirals and Commodores, First Class	1 ROW	

For Commodores, Second Class: A band of $1\frac{3}{4}$ " lace round the cuff, and a circle $1\frac{1}{2}$ " in diameter formed of $\frac{1}{2}$ " distinction lace immediately above it in the centre of the upper side of the sleeve.



First Lieutenant



Lieutenant



Sub-Lieutenant



Lieutenant-Commander



Lieutenant



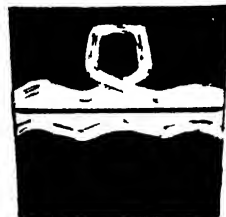
Lieutenant



Lieutenant-Commander

ROYAL NAVAL RESERVE

CRESTS AND SHOULDER STRAPS



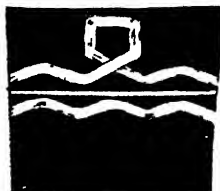
Lieutenant



Lieutenant



Lieutenant-Commander



Lieutenant



Lieutenant, Royal Naval Reserve

ROYAL NAVAL VOLUNTIER RESERVE

CRESTS AND SHOULDER STRAPS

3. Apart from the distinction cloth of branch, Midshipmen (E) differ from Midshipmen in wearing shoulder-straps and in not wearing the dirk and dirk-belt.

4. Apart from the distinction cloth of branch, Paymaster Midshipmen differ from Midshipmen in wearing shoulder-straps, and, instead of the Round Jacket, the Frock Coat and Mess Jacket, instead of the dirk and dirk-belt the sword and undress sword-belt and in not wearing the white turnback, notched hole and button on the collar.

5. Apart from the distinction cloth of branch, Paymaster Cadets differ from Naval Cadets in wearing the Mess Jacket (instead of the Round Jacket) and shoulder-straps and in not wearing the dirk or dirk-belt, or on the collar the white notched hole and button.

6. When serving afloat, Assistant Constructors of the Royal Corps of Naval Constructors and Electrical Engineering Officers wear the uniform prescribed for a Lieutenant, Assistant Constructors wearing silver-grey distinction cloth and Electrical Engineering Officers dark-green distinction cloth between the rows of distinction lace.

OVERCOATS

The Admiralty give the following list of overcoats worn by officers of the Fleet: Greatcoat, Watch Coat, Waterproof Coat, and Boat Cloak

REGULATION GREATCOAT

Cut from blue beaver or pilot, the length extending to within 14" of the ground. Here one might suggest that a certain amount of discretion be used where officers are either very tall or very short in stature.

The fronts are double-breasted, with six gilt buttons on each breast; the four lower ones are arranged to form the ordinary fastening when the turn is laid over; the other two to be used in conjunction with the two holes in the lapel when the coat is fastened at the throat. The lower button is situated on the hip level, or in line with the pocket flap.

A two-way collar is given, with a hook and eye at the step. The neck should be arranged so that a comfortable and clean-fitting front is presented when the collar is turned up. The fall of the collar can be finished at 14" and the fall 24" wide. The regulation given for the distance apart of the buttons, as shown on the diagram can be taken as a crage.

There are two cross-flaps on the hips, and a sword-slit is arranged on the waist line. By placing the slit in the underarm seam the position can be easily adjusted to suit the height of the customer. A flap inside with a hole is frequently inserted, to be done up when the sword is not worn; others have a welt to cover the opening. A small tab is placed on the lower facing, with a button to correspond. The shoulders are fitted with shoulder-straps to carry rank distinctions.

The back has centre box-pleat, at the bottom of which a slit of 18" is arranged. The slit has a button catch stoated on. Two to four holes form the fastening. The pleat is held down at the top by means of a tack, either bar or triangular.

The back is drawn closely to the waist by means of a belt. The belt is fastened by two buttons, and although official details give the distance apart as 8", we have the information from naval tailors that this distance is not strictly adhered to in the trade. The buttons fastening the belt are situated on side slashes, which are inserted down the side seams. The length of these slashes is 10". The width at the top is 2", and at the bottom $2\frac{1}{2}$ ". The edges are turned in and sewn on to the back.

The edges of the coat are double-stitched, and a row of stitching is placed on either side of the buttons, as shown in diagram. The body part is lined with twill italian, and the sleeves with glissade.

Note.—The use of this greatcoat is optional for subordinate officers.

WATCH COAT (BRITISH WARM)

This coat is compulsory for naval cadets, but optional for other officers. It is cut on the lines of a D.B. Chesterfield with a shaped waist.

Made from blue beaver and lined with dull-grey fleece. The length reaches to just above the knee. A 14" slit is placed at the back. The fronts have five buttons on each side, with four to fasten. The collar is $2\frac{1}{2}$ " wide, and the lapel rolls below the breast-line. There is a tab underneath the collar, to button across the neck when required.

Two outside pockets with flaps are placed on the hips, and one inside the left forepart at the breast.

The shoulders are fitted with straps (except for Midshipmen and Naval Cadets), and a sword-slit is arranged on the left. The edges are stitched twice.

WATERPROOF COAT

(For all officers)

Dark-blue material, lined with blue; single-breasted, with fly fronts and Raglan sleeves. Vertical side pockets. D.B. collar; $3\frac{1}{2}$ " strap on cuff; $2\frac{1}{2}$ " up. No belt.

Length to reach 2" below the knee.

BOAT CLOAK

(For all officers)

Of blue cloth, and made without sleeves; large armholes; to button five. No pockets; and lined with black. Length to reach just below the knee. Cape of blue cloth lined with white; to button four. Lion-head fastenings and chain at neck. Prussian collar $3\frac{1}{2}$ " deep.

Length of cape is 36", and it should be cut to provide for epaulettes when these are worn underneath.

The use of cloak is optional, and the cape may be worn without coat.

FROCK COAT

Diagram 59

ROYAL NAVY

THIS uniform is worn by all commissioned officers, Warrant Officers and Paymaster Midshipmen, when receiving members of English or Foreign Royal Families at home or abroad; for courts-martial; funerals; inspections and occasions on duty when the undress is not sufficient.

Plain blue trousers and morning waistcoat are worn with this coat.

SPECIFICATION: The material used is a blue venetian. Double-breasted, with padded turn-down collar; cut for four buttons, with three to fasten below lapel. Only one button-hole in lapel; the width of lapel to be 3" at third button from the waist, tapering down to 2½" at the bottom button (these quantities are measured from the centre, or lapel seam). The back is cut without a centre seam, the skirt being stumped on. Two buttons on the hips, and side-edges, half the length of the skirt, are placed in the side pleats, with a button at the base of each. For officers 5' 9" in height the length is 38", with a proportionate variation of ¼" for inch difference in height. Edges are finished "bluffed." Shoulders are fitted for epaulettes (except for Warrant Officers and Paymaster Midshipmen), the fittings being covered with blue cloth. A sword hook is sewn in the left waist seam.

The coat is lined throughout with best verona.

Straps, with a flat buckle are one end, are fastened into the side seam.

Round cuffs, with rows of distinction lace according to rank.

R.N.R. AND R.N.V.R.

The garment is the same, excepting the distinctive type of lace used by these forces.

Ranks below Sub-Lieutenant are not required to provide frock coats.

MERCANTILE MARINE

For officers (but not cadets or apprentices), the coat is the same as for the Navy.

A black morocco belt, 1½" wide, with gilt buckles, can be worn.

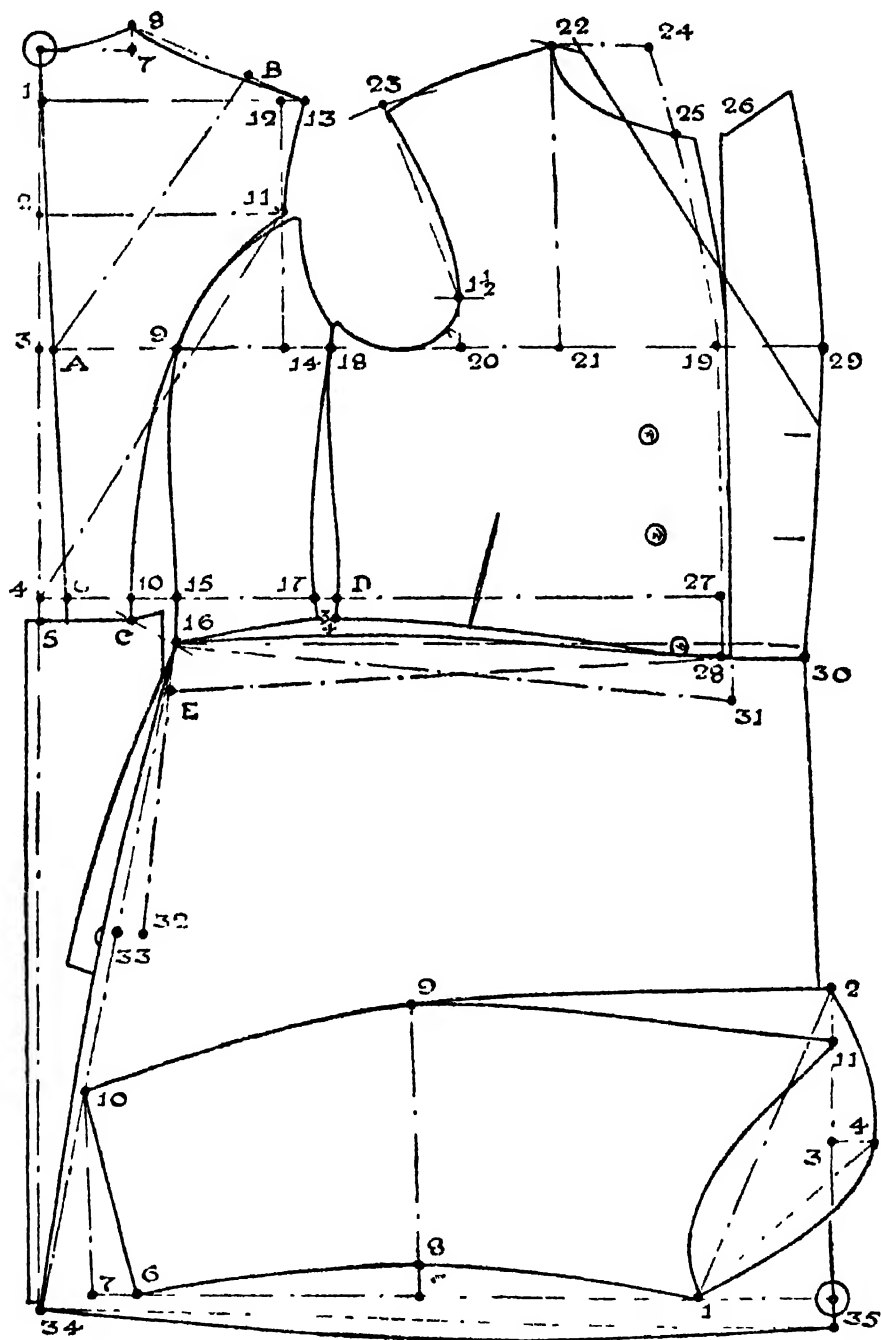


DIAGRAM 59.

THE DRAFT

For the drafting of this garment certain short direct measures are adopted. This will give the reader an indication of how such measures are applied. They are represented as having been taken over a jacket (or similar garment). The scale is based on the chest measure.

On this and all the drafts which follow allowance is made for $\frac{1}{4}$ " seams to be taken at all parts—excepting those cases in which special seams are noted.

MEASURES: 36" chest; 32" waist; 9" scye depth; $16\frac{1}{2}$ " waist length; 38" full length; 13" front shoulder; $17\frac{3}{4}$ " over-shoulder; 7" across-back; 8" across-chest.

Scale is $\frac{1}{3}$ Chest plus 6"—18".

INSTRUCTIONS FOR DRAFTING

Square lines from 0.

1 from 0 = $1\frac{1}{2}$ ".

2 from 0 = 5".

3 from 0 is depth of scye.

4 from 0 is waist length plus $\frac{1}{4}$ ".

5 from 4 = $\frac{3}{4}$ ".

Also measure off the full length plus $\frac{1}{2}$ ".

6 is 1" from 4, at waist.

Draw the centre of back from 0 through 6 to 5; it is sewn in the mark.

7 is $\frac{1}{3}$ scale from 0.

8 is $\frac{3}{4}$ " up from 7.

Draw back neck by curving from 8 to 0.

11 is the across back measure from centre back plus $\frac{1}{4}$ ".

Square up to 12 and down to 14.

13 from 12 = $\frac{3}{4}$ ".

Draw back shoulder-seam from 13 to 8.

9 is found by ruling a line from 11 to 4 and hollowing it about $\frac{1}{4}$ ".

10 is $\frac{1}{3}$ scale from 6.

Draw side-seam from 11 through 9 and 10 to C.

15 from 10 = $1\frac{1}{2}$ ".

16 is located by sweeping from C, using 11 as a pivot.

18 from 14 = $1\frac{1}{2}$ ".

17 from 15 is $\frac{1}{4}$ " less than 9 to 18

Square a line from 16 to the front.

Draw waist-seam $\frac{3}{4}$ " above this line.

19 is $\frac{1}{2}$ chest plus $2\frac{1}{4}$ " from A.

20 is the across-chest dimension from 19.

Square a line $1\frac{1}{4}$ " up from 20.

21 is $\frac{1}{3}$ scale from 20.

22 is found by sweeping the front shoulder measure from 20, less back neck, and cutting the line square up from 21.

23 is located by sweeping the over-shoulder measure from 20, less the distance from A to B on back.

Drop the shoulder point $\frac{3}{4}$ " below 23.

Rule a line from 23 to $1\frac{1}{2}$ and hollow $\frac{1}{4}$ ".

24 is $\frac{1}{3}$ scale from 22.

Connect 24 with 19 by a curved line.

25 is $\frac{1}{3}$ scale down from 24.

26 is 1" from 25

D is 1" from 17

Measure waist from 6 to 10 and from 15 to 17; place that amount at D and continue to 27, $\frac{1}{2}$ waist plus 2".

Add about $\frac{3}{4}$ " beyond centre line at 25 and $\frac{1}{4}$ " beyond 19, 27, and 28.

28 is $\frac{1}{2}$ " below line squared from 16.

The width of lapel at waist equals $2\frac{1}{4}$ " plus one seam.

The width of lapel at 29 is 3" plus one seam.

31 is fixed by dropping $1\frac{1}{2}$ " from 28.

Rule a line from 31 to 16.

By this line square from 16 to 32, 9".

33 from 32 = 1".

Draw a line from 16 through 33 to 34.

Add $\frac{1}{2}$ " of round beyond 33

F is $1\frac{1}{4}$ " below 16.

Rule a line from E to 30.

By this line square 30 to 35.

Add $\frac{1}{4}$ " of round on the bottom.

THE SLEEVE

Square lines from 0.

1 from 0 is the distance from 14 to 11 on the back.

2 from 1 is obtained by measuring from 11 to 13 and then from shoulder end, below 23, in a straight line to front pitch.

3 is midway between 0 and 2.

4 is $1\frac{1}{4}$ " above 3.

Rule a line from 4 to 1 and add $\frac{1}{4}$ " of round.

5 is $8\frac{1}{2}$ " below 1.

6 is 18" from 1.

7 is $1\frac{1}{4}$ " from 6.

8 is 1" from 5.

9 measures $\frac{1}{3}$ scale plus 2" from 8.

10 from 6 is $\frac{1}{3}$ scale plus $\frac{1}{4}$ ".

11 from 1 is made the same distance as that between the sleeve pitches, from 11 to 20.

MESS JACKET

Diagram 60

ROYAL NAVY

THIS uniform is worn by all Commissioned Officers from warrant rank; Warrant Officers; Paymasters; Midshipmen, and Paymaster Cadets. The following are the occasions on which it is ordered to be worn: dinner, in harbour and at Royal Naval Colleges; barracks; ward-room and gun-room messes. Also at evening dances; military mess; dinners and entertainments on shore and afloat.

The waistcoat is the evening pattern, made of white marcella, with roll collar (open front), four buttons.

The trousers are the laced pattern of blue cloth with gold stripe, $1\frac{1}{2}$ " or $1\frac{1}{4}$ " wide according to rank, down the side seam.

SPECIFICATION: Made from a thin blue venetian, and cut to meet at the waist, where a link fastening is arranged.

The length reaches to 3" below the waist, and the back is cut on the crease edge. There are six real holes down each front, four in the turn and two below. Three buttons are placed on either front, and spaced at 3" apart. The bottom one is about $2\frac{1}{4}$ " from the edge, and the third or top one $3\frac{3}{4}$ ".

Shoulders prepared to take epaulettes.

The lapel has a pointed step situated about midway between the neck and the breast line.

The edges are finished bluff, and the lining a black verona for the body part.

The cuffs carry rows of distinction lace according to rank.

R.N.R. AND R.N.V.R.

The Reserve and Volunteer branches wear the same uniform. The cuffs are decorated with a distinctive type of lace.

MERCANTILE MARINE

The pattern followed is the Navy one.

THE DRAFT

Again, the short direct measures are used, their application being exactly the same as in the Frock Coat draft.

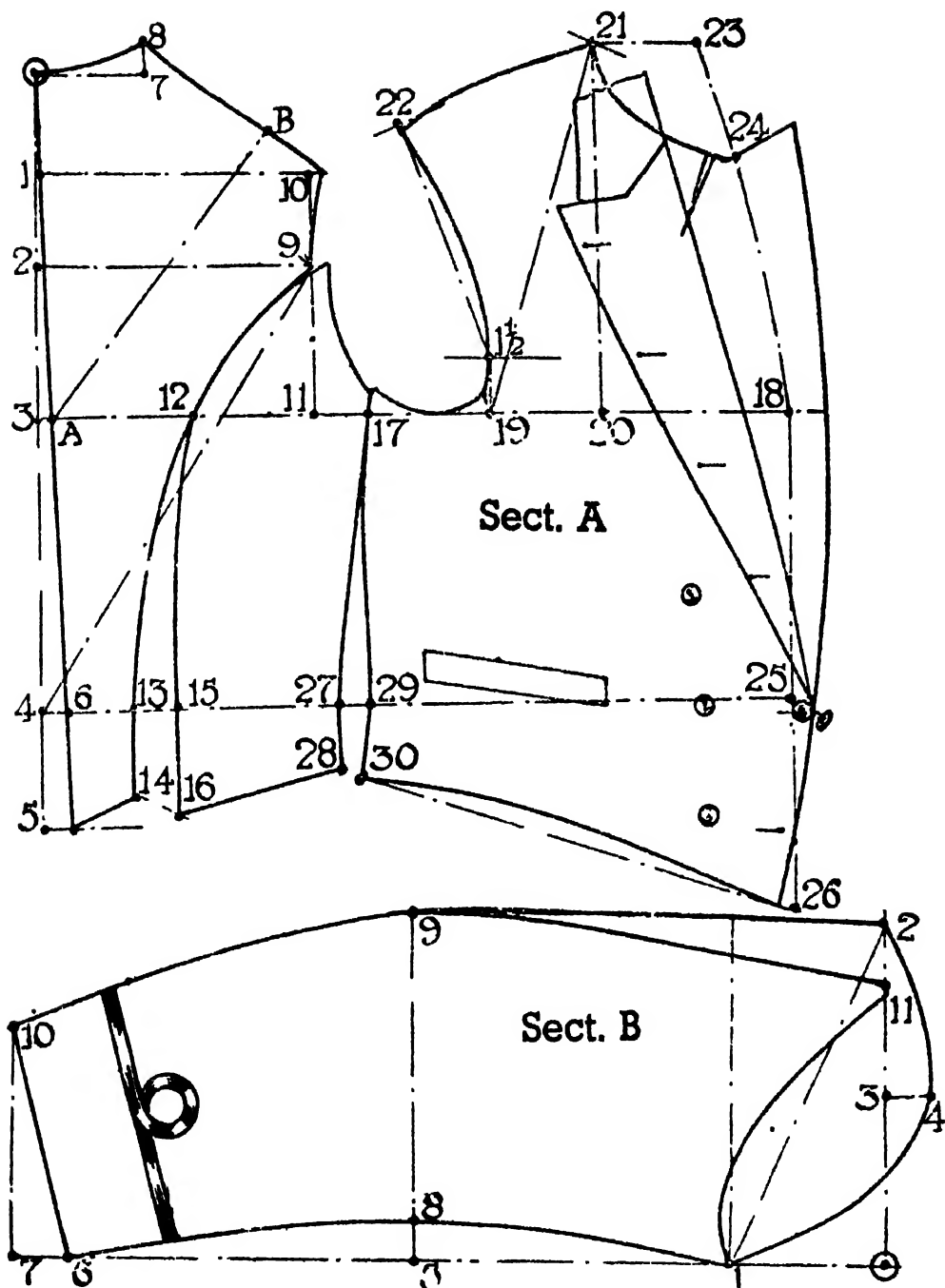


DIAGRAM 60

MEASURES: 36" chest; 32" waist; 9" scye depth; 16½" waist length; 13" front shoulder; 17½" over-shoulder; 7" across-back; 8" across-chest.

Scale is $\frac{1}{2}$ Chest plus 6"—18".

INSTRUCTIONS FOR DRAFTING

SECTION A

Square lines from 0.

1 from 0 = 2½".

2 from 0 = 5".

3 from 0 = scye depth.

4 from 0 = waist length plus ½".

5 is 3" below 4.

Square lines from these points.

6 is ½" from 4.

Draw centre of back from 0 through 6; whole back.

7 from 0 = ½ scale.

8 from 7 is ½".

Draw back neck by curving from 8 to 0.

9 from centre back = across-back measure plus ¼".

Square up and down from 9.

Spring out ½" beyond 10 and draw back shoulder-seam.

12 is fixed by ruling a line from 9 to 4 and keeping 12 ½" to 1" in front line

13 from 16 = ½ scale less ¼".

14 is ½" from line squared from 5.

15 from 13 is 1½" to 1½".

16 is located by using 9 as a pivot and sweeping from 14.

18 = ½ chest plus 2½".

19 from 18 = across-chest measure.

20 from 19 = ½ scale.

Square a line up from 20.

21 is located by sweeping the front-shoulder measure from 19, less width of back neck, and cutting the line squared from 20.

22 is found by sweeping the over-shoulder measure from 19, less the distance from A to B.

21 to 22 is ½" less than back shoulder-seam.

Drop shoulder point ½" below actual sweep.

Square up from 19, 1½".

Rule a line from 22 to 1½ and hollow ½".

23 is ½ scale from 21.

Connect 23 with 18.

24 is 3½" below 23.

25 is found by squaring down from 18, for a normal figure.

26 is a continuation of 25, and is 5½" below 25.

The width of sidebody from 12 to 17 is ½ scale plus ½", or 1½" from 11.

27 from 15 is ½" less than 12 to 17.

28 is 1½" to 2" below 27.

29 is 1" from 27.

30 from 29 is a shade more than 27 to 28.

Shape lapel and add a good ½" beyond 25, coming in from the line at 26.

Rule a line from 26 to 30 and hollow ½".

THE SLEEVE. SECTION B

Square lines from 0.

1 from 0 = the distance from 11 to 9, Sect. A.

2 from 1 = 9 to 10 plus shoulder end, below 22, straight to front pitch, on Sect. A.

3 is midway between 0 and 2.

4 is 1½" above 3.

5 is 8½" below 1.

6 = 18" from 1.

7 is 1½" below 6.

Square lines from 1, 5, and 7.

8 is 1" from 5.

9 from 8 = ½ scale plus 2".

10 from 6 = ½ scale plus ¼"; a little less in large sizes.

11 from 1 = the distance round under-scy from 9 to front pitch.

The rank given for cuff is that of a Warrant Officer.

The braid is 2½" up from bottom.

WHITE TUNIC

Diagram 6r

(Direct-measure System)

THE SPECIFICATION for the white tunic to be worn by naval officers in hot climates is as follows:

Material, white drill, cut single-breasted, with stand-collar, and to fasten with five buttons. The back is cut on the lines of the ordinary lounge jacket with a centre seam, but at the base of the side-seam a vent 5" in length is included. There are no side pockets, but two patch pockets without buttons are placed on the breast. The shoulders are fitted to carry shoulder-straps; on the latter the ranking lace is carried. The shoulder-straps are of blue cloth.

For Midshipmen: On each side of the collar a white turn-back of 2" with a notched hole of white twist, $1\frac{3}{4}$ " long, with eyelet holes in collar for button.

For Naval Cadets: On each side of the collar a buttonhole of white twist, $1\frac{3}{4}$ " long, with a corresponding button and eyelet holes in the collar for the buttons

The draft of the tunic has been produced by a proportionate system and is arranged to provide for $\frac{1}{4}$ " seams. The under-arm dart is sewn, but not cut open.

MEASURES: 36" chest; 32" waist; 38" seat; $16\frac{1}{2}$ " waist length; $28\frac{1}{2}$ " full length; $7\frac{1}{2}$ " back width; collar size plus 1" equals $15\frac{1}{2}$ ".

Scale is $\frac{1}{3}$ Chest plus 6"—18".

INSTRUCTIONS FOR DRAFTING.

Square lines from 0
 1 from 0 = $\frac{1}{3}$ scale, 9"
 2 from 0 = waist length plus $\frac{1}{4}$ "
 3 from 2 = 9" for hip line.
 4 from 0 = full length plus $\frac{1}{4}$ "
 Mark the side vent.
 5 from 2 = 1": join to 0.
 6 from 4 = 1": join to 5.
 7 from 0 = $\frac{1}{3}$ scale plus $\frac{1}{4}$ ".
 8 from 7 = $\frac{1}{4}$ " : shape neck to 0.
 9 from 0 = $\frac{1}{4}$ 0 to 1. square out.
 10 from 9 = $2\frac{1}{4}$ " : square out.
 11 from the inner line at 10 = back width plus $\frac{1}{4}$ " for seams

12 and 13 are located by squaring up and down from 11
 14 from 12 = $\frac{1}{4}$ "
 15 from 13 = $1\frac{1}{4}$ " mark out $\frac{1}{4}$ " to 16, and arrange a seam on either side of this point.
 17 from 5 = $\frac{1}{3}$ scale plus $\frac{1}{4}$ "
 18 from 3 - 2 to 17 plus $\frac{1}{4}$ " shape side-seam of back part as shown
 19 from 17 = 1"
 20 from 18 = $\frac{1}{2}$ difference between the chest and seat measure plus $\frac{1}{4}$ ".
 21 from A = $\frac{1}{3}$ of $\frac{1}{2}$ chest measure.
 22 from 21 = $\frac{1}{4}$ of $\frac{1}{2}$ chest measure

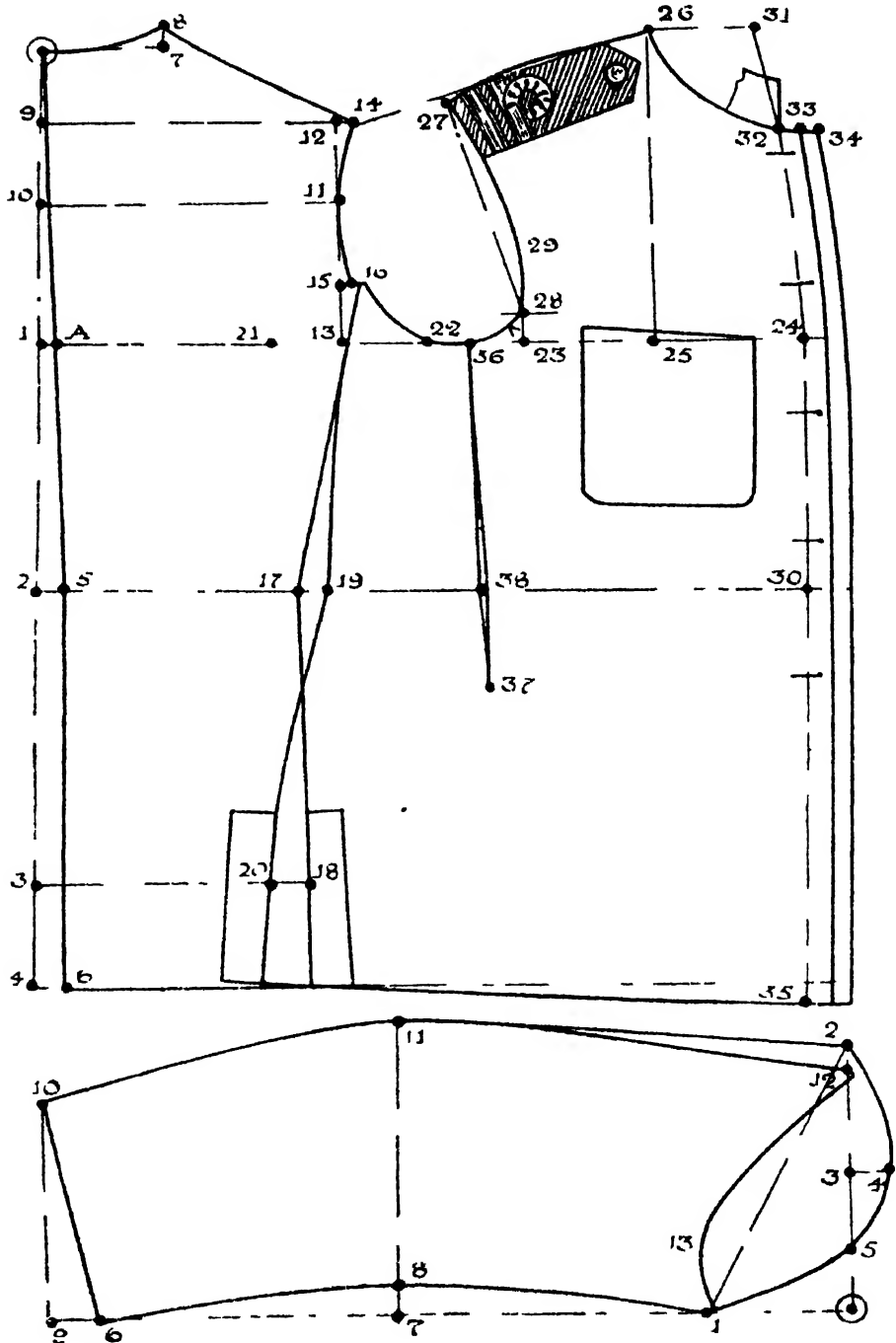


DIAGRAM 61.

23 from 22 = $2\frac{1}{2}$ " for front of scye.
 24 from A = $\frac{1}{2}$ chest measure plus 3".
 25 from 23 = $\frac{1}{2}$ scale plus $\frac{1}{2}$ ".
 26 squared up from 25 = $\frac{1}{2}$ scale plus $\frac{1}{2}$ ".
 Join 26 to 14.
 27 from 26 - 8 to 14 of back.
 28 is 1" above 23: join to 27 and hollow
 scye $\frac{1}{2}$ " at 29.
 30 is squared from 24 for centre line.
 31 from 26 = $\frac{1}{2}$ neck (15 $\frac{1}{2}$ ") plus $\frac{1}{4}$ " :
 curve centre line to 24.
 32 from 31 = $\frac{1}{2}$ neck size plus $\frac{1}{4}$ ".
 Shape neck as shown.
 Add $\frac{1}{2}$ " beyond the centre line at 32 to
 33 for the buttonhole side, and a
 further $\frac{1}{2}$ " for the button side to 34.
 Complete bottom run by adding $\frac{1}{4}$ "
 below bottom construction line at 35.
 36 from 23 = 1 $\frac{1}{2}$ " : shape the under-arm
 dart to 37, taking out $\frac{1}{4}$ " at 38.
 The position and outline of the pocket
 are clearly shown on diagram.

THE SLEEVE

Square lines from 0.
 1 from 0 = 11 to 13 of scye less $\frac{1}{4}$ ".
 2 direct from 1 = 11 to 14 and 27 to
 front pitch above 23 less $\frac{1}{2}$ ".
 3 is midway between 0 and 2.
 4 from 3 = 1 $\frac{1}{4}$ ".
 5 is midway between 0 and 3: com-
 plete sleeve crown as shown.
 6 is the length of sleeve.
 7 is midway between 1 and 6.
 8 is 1" from 7: shape to 6 and 1.
 9 is 1 $\frac{1}{2}$ " down from 6: square out.
 10 from 6 = $\frac{1}{2}$ scale plus $\frac{1}{2}$ ".
 11 from 8 = $\frac{1}{2}$ scale plus 2".
 Shape top sleeve as shown.
 12 from 1 direct - 11 round to front
 pitch at 23.
 Complete under-sleeve by hollowing 1 $\frac{1}{4}$ "
 at 13.

WHITE COAT

Diagram 62

THIS is an optional garment; though most naval officers prefer the White Tunic, the coat shown here is still in service and may be worn.

SPECIFICATION: *For all Officers:* The jacket is made from a white drill. Cut single-breasted, with a step collar, and made to fasten with four buttons. Vents of 5" in length are placed at side-seams; patch pockets without flaps are placed at breast. The shoulders are fitted for shoulder-straps, except for Midshipmen and Naval Cadets.

For Midshipmen: On each side of the collar a white turn-back of 2", with a notched hole of white twist $1\frac{1}{2}$ " long, and a corresponding button; eyelet-holes are placed in the collar for the button.

For Naval Cadets: On each side of the collar a buttonhole of white twist, $1\frac{1}{2}$ " long, and a corresponding button; eyelet-holes are placed in the collar for the button.

Senior Officers in command can decide whether the White Coat or Tunic shall be worn on occasions of ceremony. Except on occasions for which the Senior Officers have issued such directions, an officer may, at his option, wear either the Coat or Tunic.

MEASURES: 38" chest; 35" waist; $7\frac{1}{4}$ " across-back; $9\frac{1}{2}$ " depth of scye; 17" waist length; $29\frac{1}{2}$ " full length; $13\frac{1}{2}$ " front shoulder; $18\frac{1}{4}$ " over-shoulder; $8\frac{1}{2}$ " across-chest.

Scale is $\frac{1}{3}$ Chest Measure plus 6"— $18\frac{1}{4}$ ".

(19" may be used in this case.)

INSTRUCTIONS FOR DRAFTING.

THE COAT SECTION I

Square lines from o.

1 from o = $2\frac{1}{4}$ ".

2 from o = 5"

3 from o is the scye depth

4 from o is the waist length plus $\frac{1}{4}$ "

5 from 4 = $8\frac{1}{2}$ ", for seat line

6 from o = full length plus $\frac{1}{4}$ "

Square across from all the above points

D from o = $\frac{1}{3}$ scale

Mark up $\frac{1}{4}$ " from D and shape the back neck

7 from 4 = $\frac{1}{2}$ ", 8 from 6 = $\frac{1}{2}$ ".

Draw the back seam from o through 7 to 8

11 from 2 across back measure plus $\frac{1}{2}$ " (The back seam is sewn in the mark)

Square up and down from 11

Draw the back shoulder-seam from $\frac{1}{4}$ " to a point $\frac{1}{4}$ " out from 12

14 from 13 = $1\frac{1}{4}$ ".

9 from 7 $\frac{1}{3}$ scale drop $\frac{1}{4}$ " at 7

Place short arm of square against the line 9- $\frac{1}{4}$ " and square down to 10, adding a little round as shown.

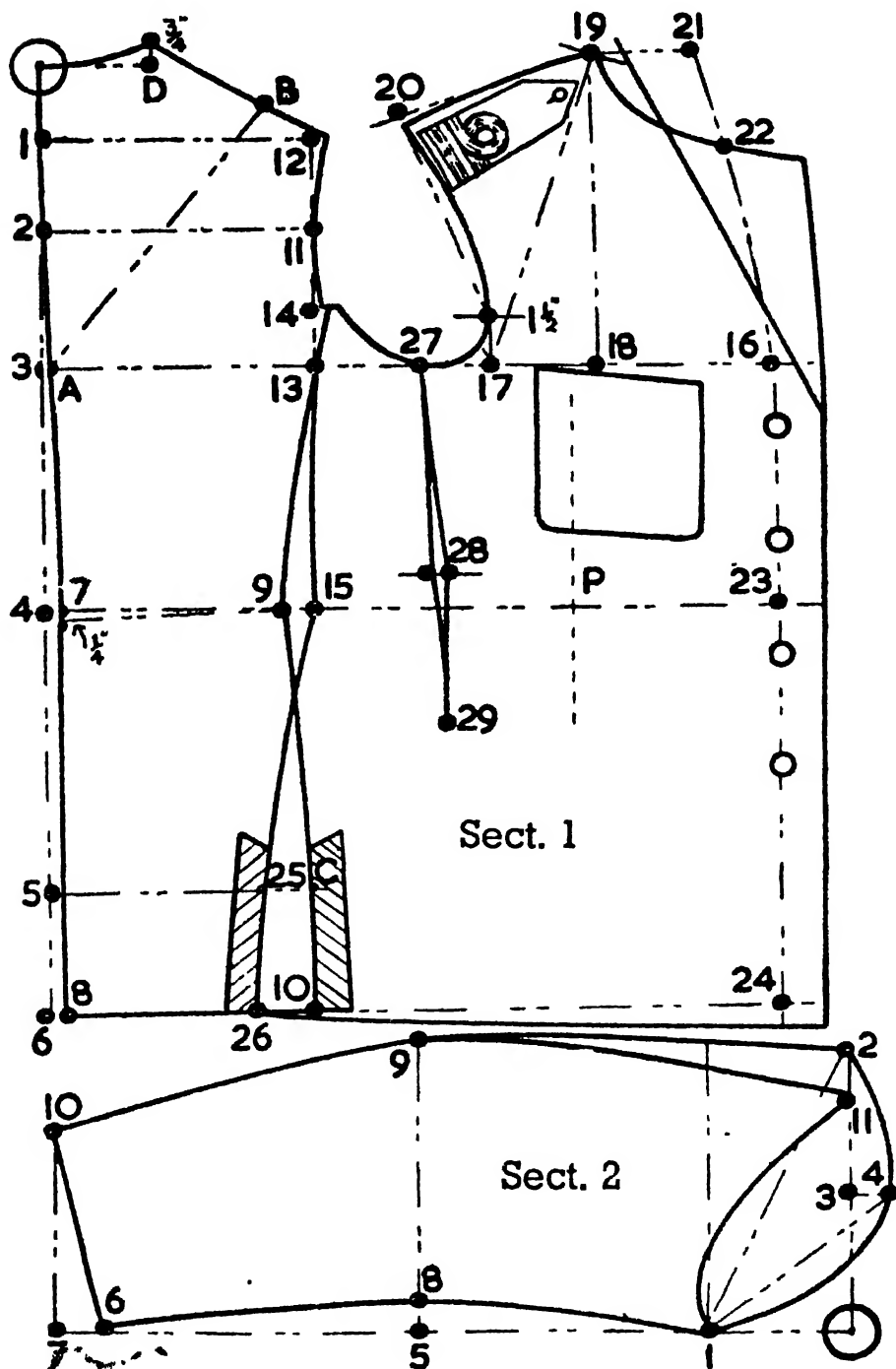


DIAGRAM 62.

15 from $9 = \frac{1}{2}$ "
 16 from the back-seam at $A = \frac{1}{2}$ chest plus $2\frac{1}{4}$ "
 17 from 16 = across-chest measure
 18 from $17 = \frac{1}{2}$ scale plus $\frac{1}{2}$ " square up
 19 is located by sweeping the amount of the front-shoulder measure (less width of back neck) from 17, cutting the line squared from 18
 20 is located by sweeping the over shoulder measure (less the distance from A to B on the back) from 17
 20 from 19 is the same as the length of the back shoulder-seam, less $\frac{1}{4}$ "
 The actual shoulder point is dropped $\frac{1}{2}$ " below point 20
 Square up $1\frac{1}{2}$ " from 17, draw a line from 20 to $1\frac{1}{2}$ ", as shown
 Shape the scye from 20 round to 14, making a $\frac{1}{4}$ " "step, hollowing about $\frac{1}{2}$ " between 20 and $1\frac{1}{2}$ "
 21 from 19 = $\frac{1}{2}$ scale
 22 from 21 = $\frac{1}{2}$ scale plus $\frac{1}{4}$ "
 23 and 24 are located by squaring a line from 16
 Add $1\frac{1}{2}$ " button stand all the way down front edge, shape gorge and lapel as indicated
 Drop the front $\frac{1}{2}$ " below 24
 25 from C - $1\frac{1}{4}$ "
 Draw the forepart side seam from the "step" at 14 through 15 and 25 to 26
 Mark the side slits, as indicated

27 from $17 = 2$ ", mark the under-arm dart from this point, as shown
 Take out $\frac{1}{2}$ " at 28, slightly above the waist line
 29 is about 11" below 27
 A front dart may be taken out, if desired, as indicated by the dash line at P. This dart should not be suppressed very much at the waist
 Complete the draft

THE SLEEVE SECTION 2

Square lines from 0

1 from 0 the distance from 13 to 11 on Section 1

Square lines from 0 and 1

2 from 1 - the distance from 11 to 12 (Section 1) plus the distance from the shoulder point below 20 to the front pitch ($\frac{1}{2}$ " above 17) the measure should be taken in a direct line

3 is midway between 0 and 2

4 from 3 - $1\frac{1}{2}$ "

5 from 1 - $8\frac{1}{2}$ " 6 from 1 - 15"

7 from 6 - $1\frac{1}{2}$ "

Another method is to apply the sleeve measure from 2, less the across back measure and allowing for seams to 0 and 10 sweeping forward to 6

8 from 5 - 1"

9 from 8 - $\frac{1}{2}$ scale plus 2 "

10 from 6 - $\frac{1}{2}$ scale plus $\frac{1}{2}$ "

For the under half 11 from 1 the distance underneath the scye from the front pitch to the back pitch

Complete the draft

REEFER JACKET

Diagram 63

SPECIFICATION: Double-breasted fronts, with four buttons on each side; lowest buttons on level with pockets located at sides. These pockets are jetted, without flaps. One outside breast pocket, welted, is inserted in the left forepart. Turned-down collar and lapels.

The back has three seams. There are side slits, 5" long at bottom of side-seams. Sleeves with round cuffs, carrying rows of distinction lace according to rank.

Material: Official blue pilot cloth (superfine).

For Midshipmen, Midshipmen (E), and Paymaster Midshipmen: On each side of collar a white "turnback" of 2", with notched hole of white twist $1\frac{1}{2}$ " long and corresponding button.

For Naval Cadets and Paymaster Cadets: On each side of collar is a notched hole of white twist $1\frac{1}{2}$ " long and corresponding button.

The accompanying draft is constructed on a proportionate basis, the scale being derived from the chest measure.

MEASURES: 17" waist length, 29" full length (this should just cover the seat); $7\frac{1}{2}$ " across-back; 21" to elbow; 32" to cuff; 36" chest; 32" waist; 38" seat.

Scale is $\frac{1}{3}$ Chest Measure plus 6"—18".

INSTRUCTIONS FOR DRAFTING

Square lines from 0

1 from 0 $\frac{1}{2}$ scale

2 from 0 waist length plus $\frac{1}{2}$ "

3 from 0 $8\frac{1}{2}$ " for seat line

4 from 0 full length plus $\frac{1}{2}$ "

5 from 2 $\frac{1}{2}$ ", shape seam at centre back, as shown; it is sewn in the mark

6 from 0 $\frac{1}{2}$ scale plus $\frac{1}{2}$ "

7 from 6 $\frac{1}{2}$ ", shape back neck to 0

8 is midway between 0 and 1

9 is midway between 0 and 8

10 from 1 across-back measure plus $\frac{1}{2}$ "

11 is squared by 9 and 10

12 from 11 $\frac{1}{2}$ ", 13 from 12 $\frac{1}{2}$ ", shape back shoulder

14 from 1 $\frac{1}{3}$ of $\frac{1}{3}$ chest

15 from 14 $\frac{1}{2}$ of $\frac{1}{3}$ chest plus $2\frac{1}{2}$ "

16 from 15 $\frac{1}{3}$ chest plus $2\frac{1}{2}$ "

17 from 15 $\frac{1}{3}$ scale plus $\frac{1}{2}$ "

18, squared by 17 $\frac{1}{2}$ scale line to 11

19 from 18 $\frac{1}{2}$ to 13 less $\frac{1}{2}$ " and is $1\frac{1}{2}$ " below the line 18 11, connect to 20 which is $1\frac{1}{2}$ " above 15

L is found on a line drawn from 15 to S, add two seams at N and shape side as shown, hollowing $\frac{1}{2}$ " at 21

A from 10 $\frac{1}{2}$ ", square down to locate B and C

22 from C $\frac{1}{2}$ ", shape side seam

23 from 5 $\frac{1}{2}$ waist plus $2\frac{1}{2}$ "

P is squared from 10

24 from B 23 from P, less $\frac{1}{2}$ "

25 from 22 half difference between chest and seat measures shape side seams and add allowance for $5\frac{1}{2}$ " vents

26 and 27 are $3\frac{1}{2}$ " from 10 and P

28 from 18 $\frac{1}{3}$ scale plus $1\frac{1}{2}$ ", line to 10.

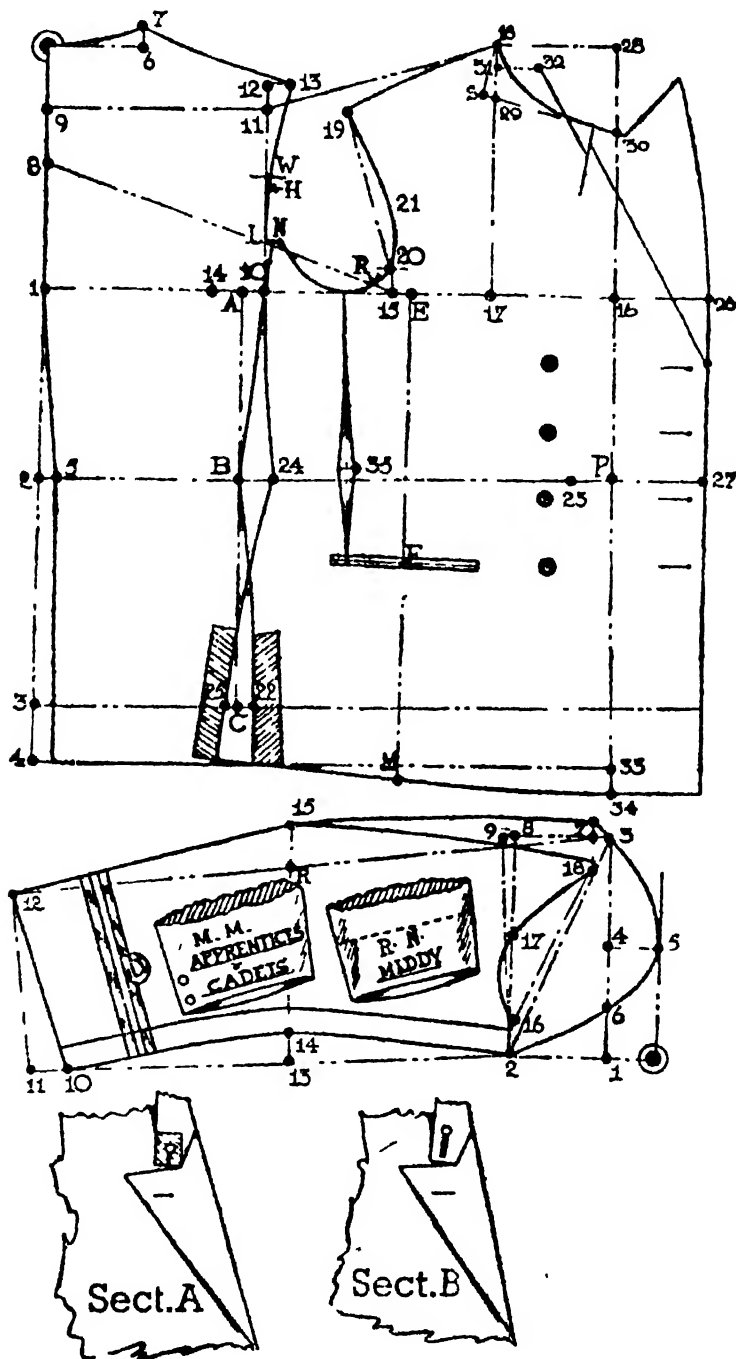


DIAGRAM 63.

- 29 from 18 = 2"; place angle of square $\frac{1}{2}$ " back to locate S.
 30 from 28 = $\frac{1}{2}$ scale; shape gorge, as indicated.
 31 from 18 = 1"; 32 from 31 = $1\frac{1}{2}$ "; draw crease line to a point $2\frac{3}{4}$ " below 26.
 33 is squared by lines 4 and P.
 34 below 33 = 1"; shape run of fronts and bottom and mark in lapel.
 F from 15 = $\frac{1}{2}$ "; square down to M.
 F is midway between E and M plus 1" from E; mark in pocket and take out a $\frac{1}{2}$ " cut at 35 to complete
 A front dart may be taken out, if desired.
 W is midway between 11 and 10, plus 1" from 10; H is $\frac{1}{2}$ " below W; R is on line 8-15.

THE SLEEVE

- Square from 0.
 1 from 0 = 11 to W of scye less $\frac{1}{2}$ ".
 2 from 1 = W to 10 of scye less $\frac{3}{4}$ ".
 3 from 1 = 1 to 13 plus 19 to R of scye, measured direct, less $\frac{1}{2}$ ".
 4 is midway between 1 and 3, square to 5.

- 6 is midway between 1 and 4, plus $\frac{1}{2}$ " from 4.
 Shape crown through 6, 5 and 3; extend $\frac{1}{2}$ " to 7, as shown.
 Square down from 3 to 8, drop the square $\frac{1}{2}$ " to 9 and draw 9, 2, and 10
 10 from 3 is the sleeve length, applied in the usual way and swept forward.
 11 from 10 = $1\frac{1}{2}$ "; square backwards.
 12 from 10 = $\frac{1}{2}$ scale plus $\frac{1}{2}$ ".
 13 is midway between 2 and 10.
 14 from 13 = 1".
 R is found on a line drawn from 3 to 12.
 15 from R = $1\frac{1}{2}$ "; shape hindarm.
 16 from 2 = 1"; run parallel with top-half.
 17 from 16 = $\frac{1}{2}$ scale plus $\frac{3}{4}$ ".
 18 is swept from 7 by 15 and equals the distance of H from R of scye from 16, less $\frac{1}{2}$ ".
 Shape hindarm to complete.
 NOTE: The lapel decorations for Midshipmen, Midshipmen (E), and Paymaster Midshipmen, and for Naval Cadets and Paymaster Cadets, are shown in Sections A and B, respectively.

BRIDGE COAT, OR GREATCOAT

Diagram 61

SPECIFICATION: Double-breasted fronts, with six buttons on each side; the four lower buttons are arranged for fastening when the lapel is turned over, the upper two are used when the garment is buttoned up to the neck. (The fastening buttons are on the right forepart.) The lowest buttons are placed in line with the side pockets. These are at the hip level.

Side pockets have jettings and flaps. There are two inside breast pockets, vertical or horizontal.

Two-way collar, with hook-and-eye at the step. Collar stand is $1\frac{1}{4}$ " or $1\frac{1}{2}$ "; the fall is $2\frac{3}{4}$ " to 3" wide. Shoulder-straps carry rank distinction lace.

Sword slit at waist line, situated in the seam of the under-arm dart; it has an inside flap with hole and button. A small tab is placed about 6" from the bottom of the left forepart, on the facing; a corresponding button is sewn on the right forepart.

Back has a centre box pleat (inverted) at the bottom of which a vent is inserted, 18" in length. The vent may have a button-catch stoated on; two or four holes and buttons form the fastening. The top of the pleat is held down by a triangular tack.

The back is drawn fairly closely at waist by means of a half-belt; this has two holes, one at each end, and is held to the coat by two buttons sewn on the side flashes at the seams. Length of the flashes (which are of "self" cloth) is 10", width at the top is 2" and at the bottom $2\frac{1}{2}$ ". Their edges are turned in and sewn down to the back.

The sleeves have two rows of stitching at the cuffs; the first row being 3" up from the cuff edge and the second $3\frac{1}{2}$ " up.

Edges of the garment are double-stitched; a row of stitching is also put in each side of the rows of buttons (see diagram).

The official length given for this garment is 14" from the ground; but discretion may be used in varying this according to height of figure.

Material: Official blue beaver or pilot cloth.

The accompanying draft is constructed on a proportionate basis, the scale being derived from the chest measure.

The measures quoted are represented as having been taken over a waistcoat (or similar garment), with the customary increases for overgarments incorporated in the system

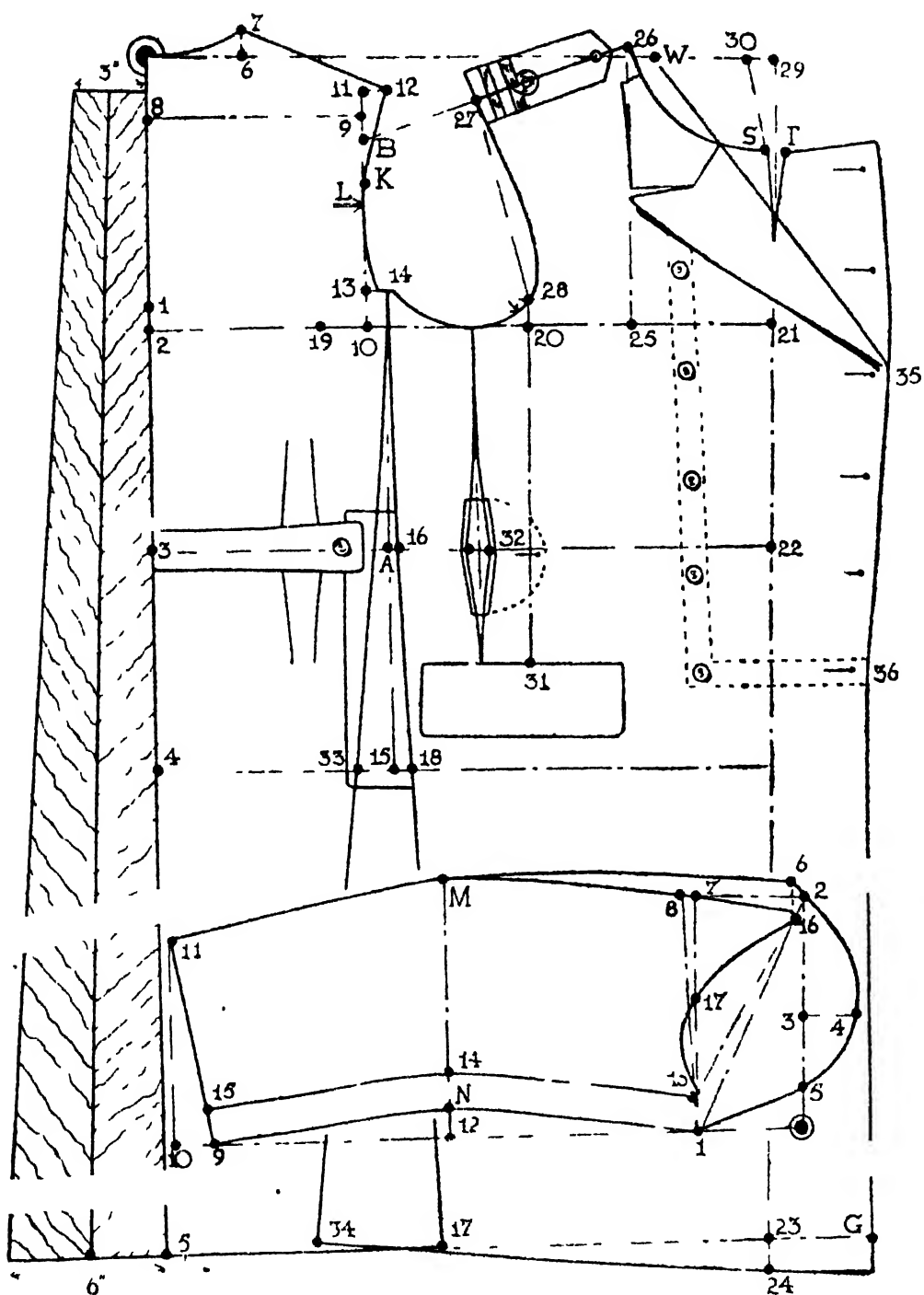


DIAGRAM 64.

208 OFFICERS' UNIFORMS FOR THE SERVICES

MEASURES: $17\frac{1}{2}$ " to waist; 47" full length; $7\frac{3}{4}$ " across-back; 21" to elbow; 32" to cuff; 38" chest; 34" waist; 40" seat. (Height: 5' 9".)

Scale is $\frac{1}{2}$ Chest Measure plus 6"— $18\frac{3}{4}$ ".
(19" may be used in this case.)

INSTRUCTIONS FOR DRAFTING

Square lines from o.

1 from o = $\frac{1}{2}$ scale.

2 from 1 = 1".

3 from o = waist length plus $\frac{1}{4}$ ".

4 from 3 = 8".

5 from o = full length plus $\frac{1}{4}$ ".

6 from o = $\frac{1}{2}$ scale plus $\frac{3}{8}$ ".

7 from 6 = $\frac{3}{4}$ "; shape neck to o.

8 from o = $\frac{1}{2}$ distance o to 1; square out.

9 from 8 = back width plus $\frac{7}{8}$ "; square to 10 and 11.

11 from 9 = 1"; mark out 1" to 12 and shape shoulder-seam.

13 from 10 = $1\frac{1}{4}$ "; mark out 1" to 14 and allow a seam on either side.

Square down from 14 to A and 15.

16 from A = $\frac{1}{2}$ ".

17 from 5 = 16 from 3 plus 3"; shape side-seam of back.

18 is found at juncture of line 4 and side-seam.

19 from 2 = $\frac{1}{2}$ of $\frac{1}{2}$ chest measure.

20 from 19 = $\frac{1}{2}$ of $\frac{1}{2}$ chest measure plus $3\frac{1}{2}$ ".

21 from 2 = $\frac{1}{2}$ chest plus $4\frac{1}{2}$ ".

Square down from 21 to 22 and 23.

24 from 23 = 1".

25 from 20 = $\frac{1}{2}$ scale plus $\frac{3}{8}$ "; square up to 26, which is $\frac{1}{4}$ " above the line from o.

B is 1" down from 9; join to 26.

27 from 26 = 7 to 12, less fullness, $\frac{3}{8}$ ".

28 is 1" above 20; shape the scye, as indicated.

29 is squared by o and 21.

30 from 29 = $\frac{3}{4}$ "; line to 21.

S below 30 = $\frac{1}{2}$ scale plus $\frac{1}{8}$ ".

T from the line 29 = S from the same point.

31 is squared down from 20 and equals $\frac{2}{3}$ of sleeve forearm; take a $\frac{3}{8}$ " dart out at 32.

33 from 18 = $\frac{1}{2}$ difference between chest and seat plus $1\frac{1}{2}$ ". Draw from 14 and line through 33 to find 34.

35 from centre line = $4\frac{1}{4}$ ".

36 from centre line = $3\frac{1}{2}$ ".

G from 23 = 4"; W from line 25 = $1\frac{1}{4}$ "; shape fronts as shown.

The buttons are spaced back from the centre line the amount to the front edge, less 1".

K from 9 = $\frac{1}{2}$ 9 to 10 less $1\frac{1}{4}$ " and L 1, $\frac{3}{4}$ " below K for back pitch mark.

The front pitch is $\frac{3}{4}$ " above 20.

THE SLEEVE

Square from o

1 from o = K to 10 on the scye, less $\frac{3}{4}$ "

2, measured direct from 1, — K to 12 plus 27 to front pitch less $\frac{1}{2}$ ".

3 is midway between o and 2.

4 from 3 = K to 9 less $\frac{1}{2}$ ".

5 is midway between o and 3 plus $\frac{3}{4}$ " from 3; shape the crown, dropping $\frac{3}{4}$ " from 2 to 6.

Square down from 2 and out from 1 to locate 7.

8 is $\frac{1}{2}$ " below 7; join to 1 and square 8—1—9.

9 from 3 is the sleeve length, applied in the usual way and swept forward.

10 from 9 = $1\frac{1}{2}$ "; square out.

11 from 9 = $\frac{1}{2}$ scale plus $1\frac{1}{2}$ ".

12 is midway between 1 and 9.

N is 1" from 12; join to 1 and 9.

M from N = $\frac{1}{2}$ scale plus $3\frac{1}{2}$ ".

13 from 1 = 1"; 14 from 12 and 15 from 9 are also 1".

16 from 13 = distance from L round lower scye to front pitch, less $\frac{1}{4}$ ".

17 from 13 = $\frac{1}{2}$ scale plus $\frac{3}{4}$ ".

Complete as shown.

WATCH COAT (OR NAVAL WARM)

Diagram 65

SPECIFICATION: Double-breasted fronts with four buttons on each side for general buttoning; a fifth button to fasten under the turn of lapel. Turned-down collar and lapels, the former $2\frac{1}{2}$ " in depth; tab underneath to button across opening when required.

Side pockets have jettings and flaps. There is an inside breast pocket on left side. No outside breast pocket.

The back has three seams and a centre vent, 14" long. There is a sword slit on the left side, inserted in the under-arm dart seam, with flap and button (or welt) inside. The sleeves are absolutely plain.

Shoulder-straps carry ranking distinction lace (*except in the case of Midshipmen and Naval Cadets*).

The garment is cut to just below knee length

Material: Official blue beaver cloth or fleece nap. Lined grey fleece or flannel. (Though the Watch Coat is an optional garment, its use is compulsory for cadets at the Royal Naval College, Dartmouth.)

The accompanying draft is constructed on a proportionate basis, the scale being derived from the chest measure

The measures quoted are represented as having been taken over a waistcoat (or similar garment), with the customary increases for overgarments incorporated in the system.

MEASURES: $17\frac{1}{2}$ " waist length; $43\frac{1}{2}$ " full length; $7\frac{3}{4}$ " across-back; 21" to elbow; 32" to cuff; 38" chest; 34" waist; 40" seat. (Height: 5' 10".)

Scale is $\frac{1}{3}$ Chest Measure plus 6"— $18\frac{3}{4}$ ".
(19" may be used in this case.)

INSTRUCTIONS FOR DRAFTING

Square lines from 0
1 from 0 = $\frac{1}{3}$ scale plus 1"
2 from 0 = waist length plus $\frac{1}{4}$ "
3 from 2 - 8"
4 from 0 = full length plus $\frac{1}{2}$ "
5 from 2 - $\frac{1}{2}$ ", join to 1 and 3 shape centre back and make D from 4 the regulation length for vent
6 from 0 - $\frac{1}{3}$ scale plus $\frac{3}{4}$ "
Mark up $\frac{3}{4}$ " to 7 and shape back neck to 0

8 from 0 $\frac{1}{3}$ distance 0 to 1 less $\frac{1}{4}$ "
A from 8 - across back plus $\frac{1}{4}$ " square down to B
9 from A - $1\frac{1}{4}$ " shape the shoulder from 7 through 9 and extend 1" to 10
11 from 1 $\frac{1}{3}$ of $\frac{1}{3}$ chest
12 from B - $\frac{3}{4}$ ", square down to 13 and 14
15 from 14 - $\frac{3}{4}$ "
16 from 15 - $\frac{1}{3}$ the difference between the chest and seat measures plus 1"

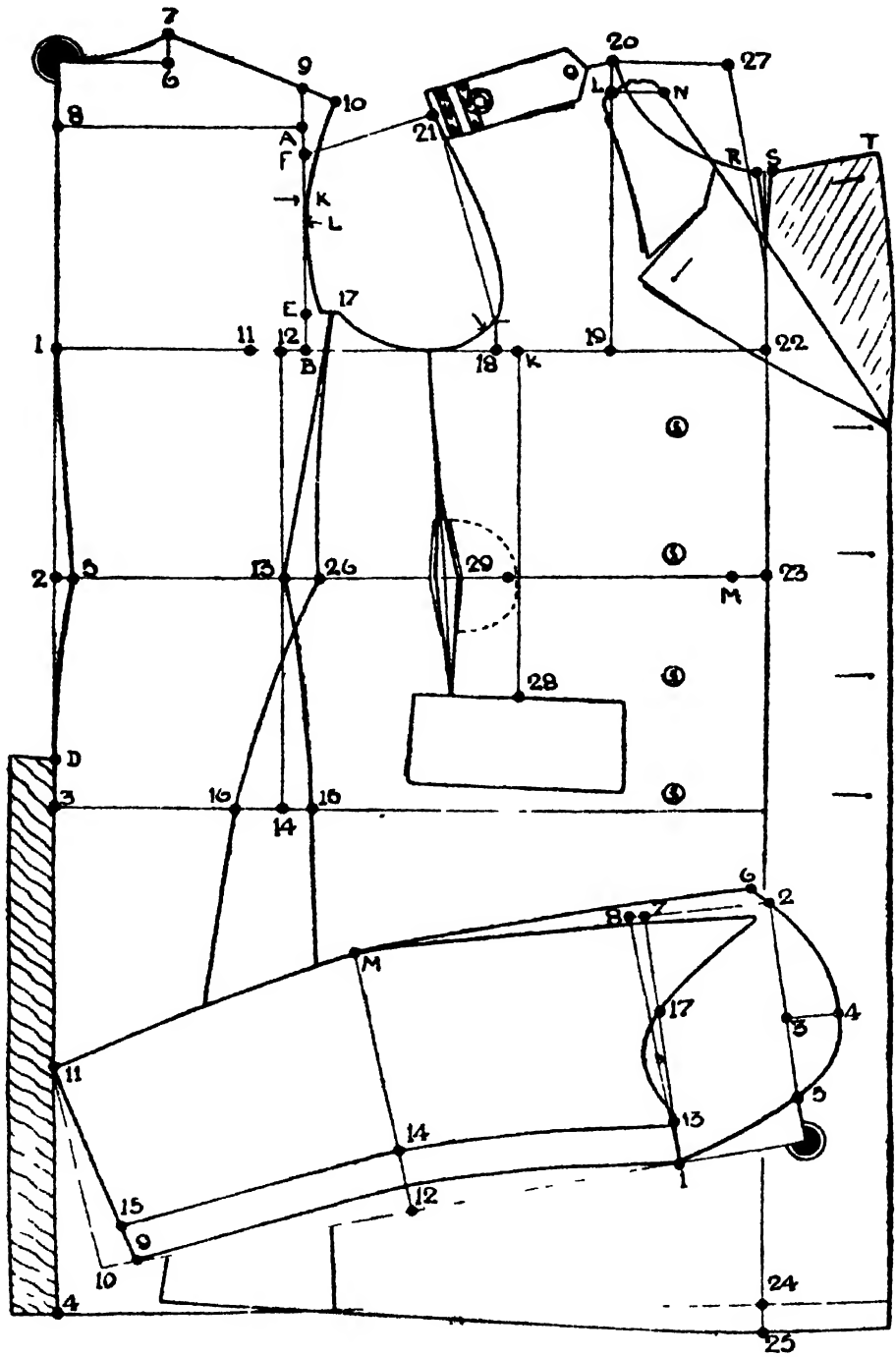


DIAGRAM 65.

E from B = $1\frac{1}{4}$ ".
 17 from E = $\frac{1}{2}$ "; arrange a seam on each side; complete the back scye to 10.
 Shape back side-seam from 17 to 13 and continue through 15 to bottom.
 18 from 11 = $\frac{1}{2}$ of $\frac{1}{2}$ chest measure plus $3\frac{1}{2}$ ".
 19 from 18 = $\frac{1}{2}$ scale plus $\frac{1}{4}$ "; square up to 20.
 20 from 19 = $\frac{1}{2}$ scale plus $1\frac{1}{4}$ ".
 F from A = 1"; join to 20.
 21 from 20 = back shoulder (7 to 10) less $\frac{1}{4}$ ". Mark up 1" above 18 and complete the scye to 17, as indicated.
 22 from 1 = $\frac{1}{2}$ chest plus 4".
 Square down from 22 to 23 and 24.
 Drop 1" from 24 to 25 and allow 4" beyond the centre line for overlap.
 M from 5 = $\frac{1}{2}$ waist plus $4\frac{1}{2}$ ".
 26 from 13 = $\frac{2}{3}$ of the waist surplus, M to 23; complete the side-seam through 16.
 Square out from 20 to 27, $\frac{1}{2}$ scale plus $\frac{1}{4}$ "; curve to 22.

R from 27 = $\frac{1}{2}$ scale plus $\frac{1}{2}$ "; shape the neck from 20 and allow $\frac{1}{4}$ " beyond the line from 27, as at R.
 Carry line 23-22 straight up to neck, and make S the same distance from the line as is R.
 Run almost straight out to T and join the front edge.
 L from 20 = 1".
 Square out $1\frac{1}{4}$ " from L to N.
 Shape lapel crease to about $2\frac{1}{2}$ " below the chest line.
 K from 18 = $\frac{1}{4}$ "; square down to 28 for centre pocket, $\frac{2}{3}$ of sleeve forearm.
 Front pitch is $\frac{1}{4}$ " above 18.
 K, for back pitch, is $2\frac{1}{2}$ " from A.
 Lowered pitch (L) is $\frac{1}{4}$ " below K.
 Take out a cut at 29, sewing out just two seams.
 Complete the bottom run.
 NOTE: The sleeve for this garment is constructed in exactly the same way as that already described for the Greatcoat--Diagram 64.

CAPE

Diagram 66

SPECIFICATION: Fronts cut to fasten at neck with four holes and buttons. Extra fastening provided by a metal clasp and chain, the former engraved with the device of a lion's head. Prussian style collar, with $1\frac{1}{4}$ " stand and $3\frac{1}{4}$ " fall.

Two inside pockets, measuring 10" by 10". Cape is lined throughout with white alpaca.

Edges are made up plain. The back is whole and should be placed on the fold of the cloth, when cutting.

The regulation length is 36"; this dimension may be varied, in moderation, to suit figure heights.

The garment should be cut easy, with allowance in the shoulder sections for covering shoulder-straps and epaulettes.

Material: Dark-blue melton or venetian cloth.

The accompanying draft is constructed on a proportionate basis, the scale being derived from the chest measure.

The measures quoted are represented as having been taken over a waistcoat (or similar garment), with the customary increases incorporated in the system.

MEASURES: 17" to waist; 40" full length; 36" chest.

Scale is $\frac{1}{3}$ Chest Measure plus 6"—18".

INSTRUCTIONS FOR DRAFTING

Square lines from 0.

1 from 0 = $\frac{1}{4}$ scale plus $\frac{1}{2}$ ".

2 from 0 = waist length plus $\frac{1}{4}$ ".

3 from 0 = full length, plus $\frac{1}{2}$ ".

4 from 0 = $\frac{1}{4}$ scale plus $\frac{3}{8}$ ".

5 from 4 = 1".

6 from 0 = $\frac{1}{3}$ scale.

7 from 6 = across-back measure plus 1".

8 is $\frac{1}{2}$ " above 7.

9 from 1 = $\frac{1}{3}$ of $\frac{1}{2}$ chest.

10 from 9 = $\frac{1}{2}$ of $\frac{1}{2}$ chest plus 3".

11 from 1 = $\frac{1}{2}$ chest plus 4".

12 from 10 = $\frac{1}{3}$ scale plus $1\frac{1}{4}$ ".

13 from 12 = $\frac{1}{2}$ scale plus $\frac{1}{2}$ ".

14 below 13 = $\frac{1}{4}$ ".

15 is found on a line squared from 8 and from 14 - distance of 8 from 5.

16 is midway between 8 and 15; square down to 17 on line 1.

18 below 17 = $\frac{1}{2}$ ".

19 and 20 are $\frac{1}{3}$ scale less $\frac{1}{4}$ " from 17; place the arm of the square on points 18 and 19 and draw line to locate 21. Treat 20 and 22 in like manner.

23 and 24 are located on lines drawn from 19 to 15 and 20 to 8 and are positioned half-way 19 to 15 and 20 to 8.

25 and 26 are 1" from 23 and 24; shape side-seams and shoulder sections, as shown.

27 from 13 = $\frac{1}{3}$ scale; line to 11.

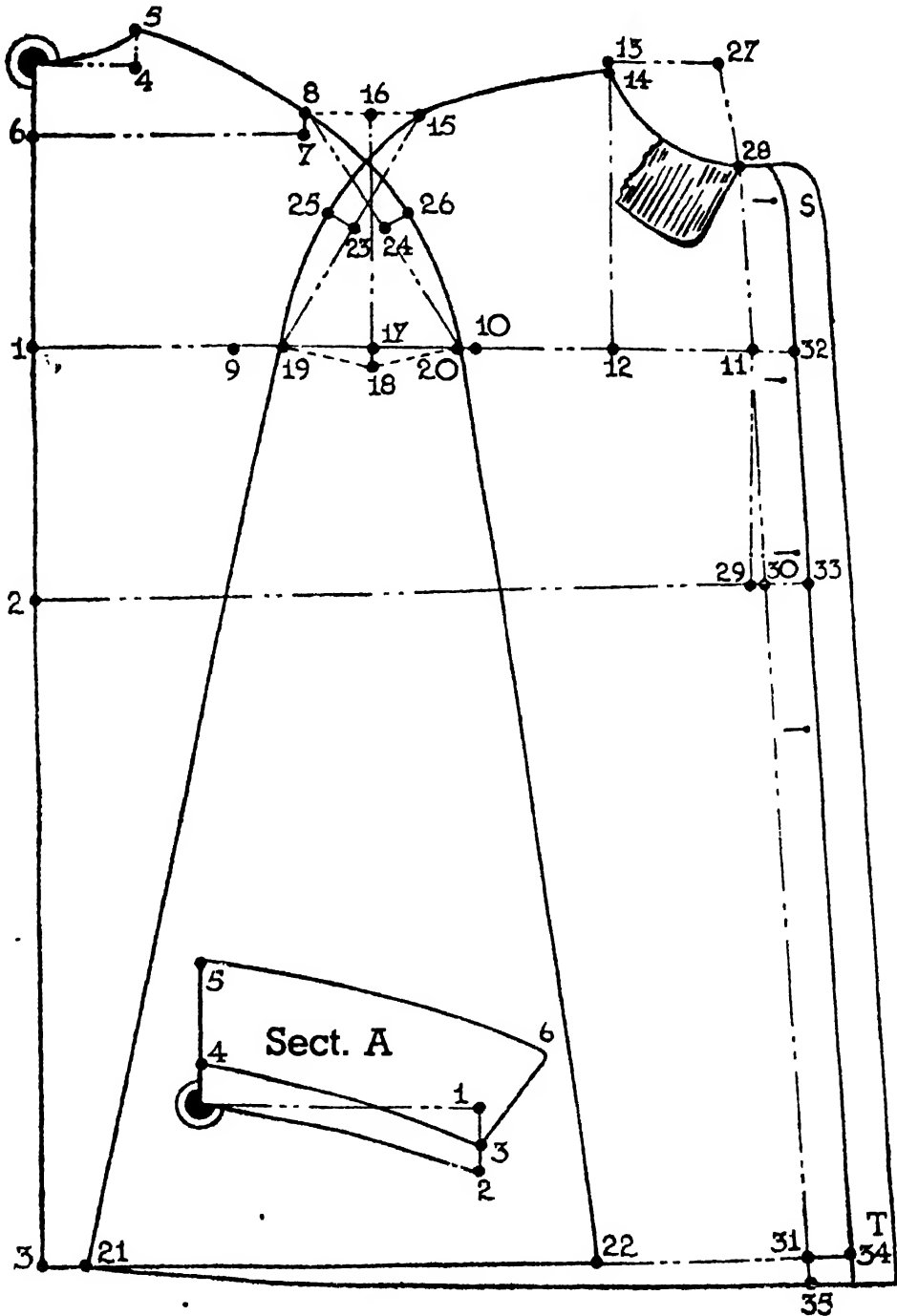


DIAGRAM 66.

214 OFFICERS' UNIFORMS FOR THE SERVICES

28 below 27 = $\frac{1}{2}$ scale.

29 is squared by 11; 30 from 29 = $\frac{3}{4}$ ".

31 is found at the juncture of lines 3 and 30.

32, 33, and 34 are $1\frac{1}{2}$ " from 11, 30, and 31, respectively.

35 below 31 = 1"; shape run of bottom.

Add $1\frac{1}{2}$ " at S and T for button-stand
—on the *right* forepart.

THE COLLAR. SECTION A

Square from 0.

1 from 0 = combined amounts of 5 from 0 and 28 from 14, on the cape.

2 from 1 = difference between stand and fall of collar, less $\frac{1}{4}$ ".

3 from 2 = $\frac{3}{4}$ "; 4 from 0 = $1\frac{1}{4}$ ".

5 from 4 = $3\frac{1}{4}$ ".

6 from 3 = $3\frac{1}{4}$ "; shape collar as shown.

THE FOLLOWING ARE THE REGULATIONS FOR TROUSERS AND WAISTCOATS

TROUSERS

Laced

FOR Flag Officers, Commodores, Captains, Commanders, Lieutenant-Commanders, and Lieutenants: Blue cloth with a gold stripe down the outside seam. The width of the gold stripe is:

1½" for Flag Officers and Commodores, First Class.

1¼" for Commodores, Second Class, Captains, Commanders, Lieutenant-Commanders, and Lieutenants.

Plain

For all Officers: Blue cloth without gold lace.

Note.—Plain trousers are worn by Sub-Lieutenants, Mates, Commissioned Officers from Warrant Rank, Warrant Officers, and Subordinate Officers in Full Dress, Ball Dress, Mess Dress, and White Mess Dress.

White

For all Officers: Duck or drill.

Note.—White trousers are worn at home and abroad with Frock Coat with Epaulettes Dress, Frock-coat Dress, and Undress by direction of the Senior Officer present. Officers and men are always to wear trousers of the same colour; this rule, however, does not apply when the men are in working dress.

WAISTCOATS

Morning

For all Officers: Blue cloth, single-breasted, with six buttons.

Evening, Blue

For all Officers: Blue cloth, single-breasted, cut low, with roll collar and four buttons.

Evening, White

For all Officers: White marcella, single-breasted, cut low, with roll collar and four buttons.

MERCANTILE MARINE STANDARD UNIFORM

RANK DISTINCTION ON CUFFS

THE following are the regulations laid down for the spacing and dimensions of the lace decoration on the cuffs for the various ranks.

The space between each row of lace, mohair, or braid is to be $\frac{3}{8}$ " except when there are two rows only, in which case the space between them is to be $1\frac{1}{8}$ ". The insertion should be $\frac{1}{2}$ " in width on each side of the stripe, and should entirely fill the centre of the diamond, but in the case of Chief Engineers the space between the two middle rows is to be entirely filled with purple cloth, the top and bottom rows to be edged with the same, $\frac{1}{2}$ " wide.

Masters and Chief Engineers will wear two interlaced chevrons, one pointing upwards and one downwards, and formed by the two inner of the four rows of the distinction lace. Other (deck and engineer) Certificated Officers, together with Surgeons and Assistant Surgeons, Senior Pursers, Pursers, and Assistant Pursers, will wear one diamond of $\frac{3}{8}$ " plain gold lace (or black mohair) and First Wireless Operators one diamond of $\frac{1}{4}$ " gold russia braid (or black braid), with open centre, and an outside measurement (angle to angle) of $1\frac{1}{2}$ ", imposed on the distinction

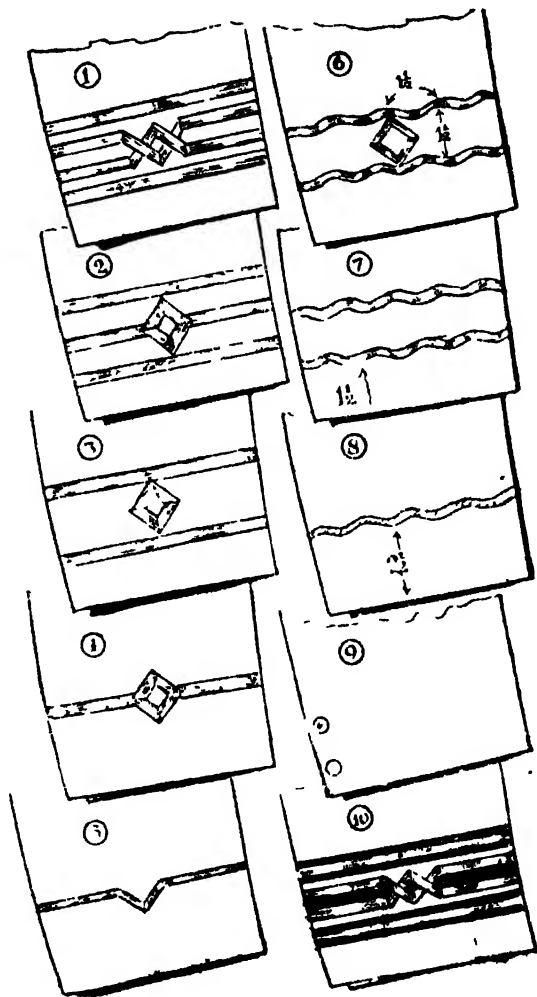


FIG. 7.

lace. Uncertificated Junior Officers (deck and engineer) will wear a single chevron pointing downwards and formed by the single row of distinction lace.

The foregoing chevrons should have an outside measurement of $1\frac{1}{4}$ " at the base.

Chief Refrigerating Engineers, holding First Class Certificate should wear the same uniform as Second Engineer.

Second Refrigerating Engineers, holding Second Class Certificate, should wear the same uniform as a Third Engineer.

Uncertificated Refrigerating Engineers, Electricians and Boilermakers qualifying for their First Certificate, may wear the uniform of uncertificated Junior Engineers.

Fig. 7 displays the lace distinction on the cuffs for the various ranks.

The centre of the rows of braid is $2\frac{3}{4}$ " up from the bottom of sleeve; width of lace $\frac{3}{8}$ ", unless otherwise stated.

1. Certificated Master.
2. Certificated Chief Officer.
3. Certificated Second Officer.
4. Fourth and Junior (Certificated) Officers.
5. Uncertificated Junior Officer (lace $\frac{1}{4}$ " wide).
6. First Wireless Operator (lace $\frac{1}{4}$ " wide).
7. Second Wireless Operator.
8. Third Wireless Operator.
9. Cadets or Apprentices.
10. Certificated First Engineer: purple insertion. Ship's Surgeons: scarlet insertion. Rank carried as shown in Fig. 7 (2).
 Assistant: Fig. 7 (3).
 Engineers: purple insertion.
 Second Engineer: as Fig. 7 (2).
 Third Engineer: as Fig. 7 (3).
 Fourth and Junior Engineer: as Fig. 7 (4).
 Uncertificated Engineer: as Fig. 7 (5).
 Electrical Branch: bright-green insertion.
 Chief Cable Electrical Engineer: as Fig. 7 (2).
 Second Cable Electrical Engineer: as Fig. 7 (3).
 Third Cable Electrical Engineer: as Fig. 7 (4).
 Purser: white insertion.
 Senior Purser (or with 10 years' service): where 3 or more are carried, as Fig. 7 (2).
 Purser: as Fig. 7 (3).
 Assistant Purser or Ship's Clerk: as Fig. 7 (4).

WOMEN'S ROYAL NAVAL SERVICE SERVICE DRESS REEFER JACKET

Diagram 67

SPECIFICATION: Fronts are double-breasted and are made to button three, with a fourth button showing. The buttons are gilt, as those of the Royal Navy. There are two side jetted pockets, placed at the level of the lowest button. An outside welted breast pocket is placed on the left forepart. There are under-arm and front darts.

The back is plain, with a centre seam. Side vents, 5" long are placed at the bottom of side-seams.

Sleeves carry ranking lace of regulation width, shade, and type.

Material: Regulation navy blue superfine, doeskin, or serge

MEASURES: $15\frac{1}{2}$ " to waist; 26" full length; 7" across-back, $19\frac{1}{2}$ " to elbow; $29\frac{1}{2}$ " to cuff; 36" bust; 28" waist; 40" hips.

Scale is $\frac{1}{2}$ Bust Measure plus 6"—18"

INSTRUCTIONS FOR DRAFTING.

Square lines from 0
1 from 0 = $\frac{1}{2}$ scale plus $3\frac{1}{2}$ "
2 from 0 is the waist length
3 from 2 $7\frac{1}{2}$ " for normal hip line
4 from 0 is the full length plus 1"
5 is midway between 0 and 1
Square across from all these points
2x from 2 = $\frac{1}{2}$ ", 4x from 4 = $\frac{1}{2}$ "
Draw the centre back seam from 0 through 5, just clear of 1 and through 2x to 4x
6 from 0 $\frac{1}{2}$ scale less 1" square up 1" to 7
Shape the back neck from 7 to 0
8 from 5 is the across-back measure plus $\frac{1}{2}$ ", square up and down to locate 9 and 10
11 from the back seam at 1 = $\frac{1}{2}$ scale
12 from 11 = $\frac{1}{2}$ scale; square upwards
13 from the back-seam at 1 = $\frac{1}{2}$ bust measure plus $2\frac{1}{2}$ "
14, on the line squared up from 12 = $\frac{1}{2}$ scale less $\frac{1}{2}$ " above the line across from 0
Draw a line from 14 to 5 and on this line locate 15 at $\frac{1}{2}$ " from 10

15 from 0 11", go out $\frac{1}{2}$ " and then make a $\frac{1}{2}$ " seam "step"
Curve the back scye from 15 through 3 to the "step" at 10
Shape the back shoulder seam from 7 to 15
17 from 14 is the same as from 7 to 15 on the back less $\frac{1}{2}$ "
18 from 17 $\frac{1}{2}$ ", 19 from 11 1" X from 9 = 3"
Draw a guide line from 18 to 19
Shape the scye from 18 through 11 and X round to 16, where another "step" is formed, hollow about $\frac{1}{2}$ " behind the guide line, as shown
20 from 2x $\frac{1}{2}$ waist measure plus 1"
21 from 4x is $6\frac{1}{2}$ "
Draw the back side seam from the "step" at 16 through 20 to 21
Connect 21 to 4x for the bottom edge
Square down from 13 to locate 22, 23 and 24 for the centre line
24 is $\frac{1}{2}$ " below 23
Measure the back from 2x to 20, place this amount at 22 and measure to 25, $\frac{1}{2}$ waist measure plus $3\frac{1}{2}$ "

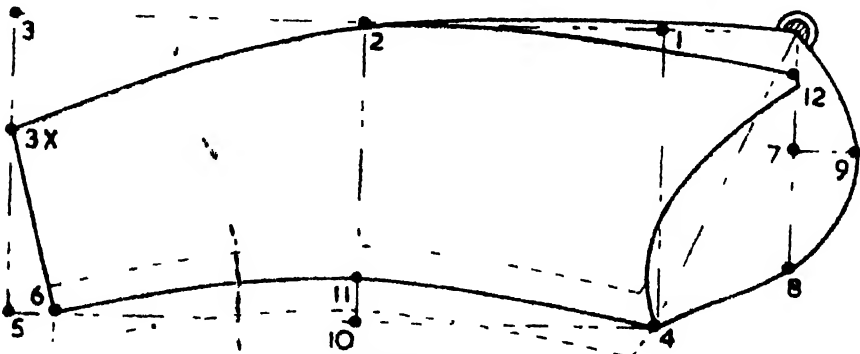
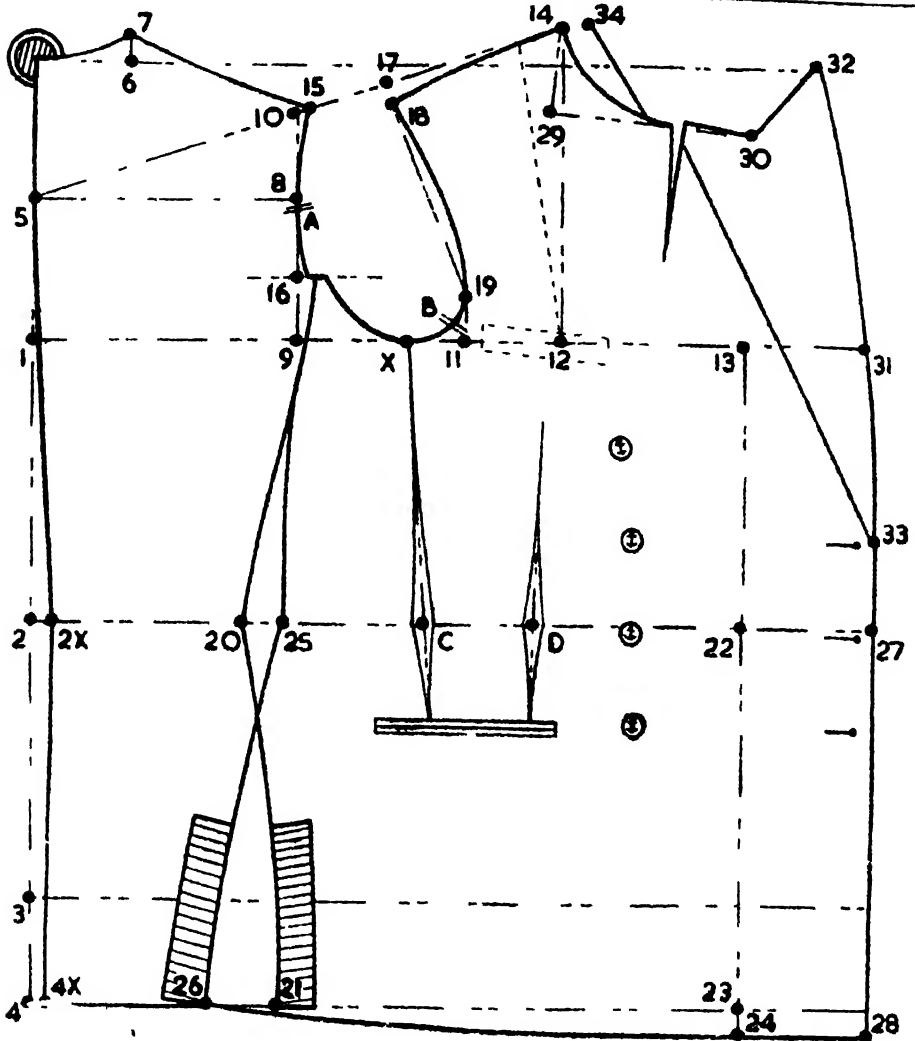


DIAGRAM 67.

26 from 21 = 2".

Draw the forepart side seam from the step ' at 16 through 25 to 26

27 from 22 and 28 from 24 are each $3\frac{1}{2}$ " draw the lower part of the front edge from 27 to 25

29 is located by placing the short arm of square on 14 and moving the angle back $\frac{1}{2}$ " behind the line 12-14 Point 29 is $\frac{1}{2}$ " scale less $\frac{1}{2}$ " below 14

On the long arm of square mark out from 29 to 30 $\frac{1}{2}$ " scale less $\frac{1}{2}$ "

31 from 13 $3\frac{1}{2}$ ", 32 is about $2\frac{1}{2}$ " from 30, on a slant, and just above the level of the line from 0

33 is $2\frac{1}{2}$ " above 27

Shape the lapel 30-32-31 33 and complete the front edge to 27

Complete the bottom edge from 28 to 26

34 from 14 $2\frac{1}{2}$ " for the collar stand connect to 33 for the crease line

The line is broken at the $\frac{1}{4}$ " gorge dart Strike the under arm dart down from

X to C, marking the latter point at $4\frac{1}{2}$ " from 25

The front dart is at D, at 3" from C

Both darts are suppressed about $\frac{1}{2}$ " (This may be increased or decreased according to figure)

Mark the pockets and the side vent as indicated mark the button hole 8" apart

THE SLEEVE

First mark the pitch on the jacket

The front one is placed $\frac{1}{2}$ " above the

at B, the back one is at A just below point 8

Square lines from 0

1 from 0 is the same as from A to 9 on the jacket

2 from 0 and 3 from 0 are the elbow and cuff lengths respectively, less the across back and with allowance for two seams

Square across from the 0 points

4 from 0, diagonally is the same as the combined distances of A to 15 and 18 to B less 1" measured straight

Square down from 4 to locate 5 and 6

0 from 5 is $1\frac{1}{2}$ " 38 from 5 is 3

Connect 38-6 for the bottom of cuff and shape the hindarm from 0 to 38 rounding slightly at 1 and 18 and just inside

from 0 $\frac{1}{2}$ " scale plus 4" 5 from 7 is the same

Square up $1\frac{1}{2}$ " from 7 to 1

Shape the crown 1-8-9 C 1 indicated

Square across from 2 to locate 10 and mark 11 at $1\frac{1}{2}$ " from 10

Curve the forearm seam from 4 through 11 to 6

The top half is now completed For the under half, measure the under armpit between the pitches and apply the 1-5 $\frac{1}{2}$ " from 4 to 12 marking the latter point at the level 10

Form a seam step at 4 and 12 for the under half and complete the draft as indicated

NOTES ON THE DRAFT

The dimensions given for this draft are based on the proportions of a normal figure of the size quoted Variations in waist suppression and hip overlap may be made according to the requirements of particular figures

Though the regulations specify a plain shoulder it is permissible to take out a shoulder bust dart in the case of very prominent-busted figures The location of this dart is indicated by the dash-line at that part of the jacket draft

The sleeve illustrated is of the "fifty-fifty" type If a false forearm is preferred, the draft will be adjusted on both top-half and under-half as indicated by the dash-line contours

An important thing to remember is that the W.R.N.S. Reefers buttons with the right forepart over the left when in wear



WOMEN OFFICERS' TUNIC



WOMEN OFFICERS' TUNIC AND SKIRT

WOMEN'S ROYAL NAVAL SERVICE DRESS SKIRT

Diagram 68

SPECIFICATION: Panelled front, with two inverted pleats 13" long. Side-seams, plain back section. Average length is 16" from the ground. The regulation top of the skirt is plain.

Material: Navy blue superfine cloth or serge (to match reefer).

MEASURES: 27" waist; 39" hips; 28" length (front).

The draft is arranged net—all seams to be allowed when cutting.

INSTRUCTIONS FOR DRAFTING

Square both ways from 0
1 from 0 - 14", for waist line location
2 from 0 - 2" hip measure less 4"
3 from 1 - 7½" (normal) for hip line location

4 from 3 - ½ hip measure plus 1"; point 4 from 2 is the same as 3 from 1

Draw lines from 1 to 2 and 3 to 4
5 from 1 is the front length, 6 from 2 is the back length

(Though the latter measure is frequently the same as the former, it is advisable to take both)

Draw the front and back from 1 to 5 and 2 to 6.

7 from 1 - 4½"; A from 5 - 5½".

Take out ½" at 7 and shape the front panel as indicated

Mark up 13" from A to C for the pleat
8 from 1 - ¼ less than half way between 1 and 2

9 from 2 - 4½"; 10 from 3 is ½ hip measure

Draw a line straight through from 8 to 10 and continue to B at the bottom; shape the side edge from 5 through A and 10 to 6, as shown. It will be seen that there is a little more length at B; this also may be checked by measuring the side of figure

11 from 1 - ¼ waist measure plus ½", the amount taken out at 7

12 from 8 - 1½".

Both 11 and 12 are placed a full ½" above the line 1-2.

Shape the side-seam from 11 and 12 through 10 to B.

Reduce the waist to correct size by taking out a dart at 13-14, and mark down gradually to a position just above the hip line, as indicated.

NOTE: The dimensions of the sections of this skirt are those suitable for the average figure. A certain amount of latitude is allowed in the cases of extra large or small women. The hem is approximately 2½" in width, and is usually finished inside with ½" mohair binding.

Proportions given here will provide sufficient width round the entire hem to ensure ease of movement. The skirt should not be in any way voluminous at the bottom.

A placket opening is made at the top of the left side seam; this may be fastened with press studs or with a zip fastener.

Though the regulation top is plain, a waistband is optional in certain cases; the band should be 1½" wide.

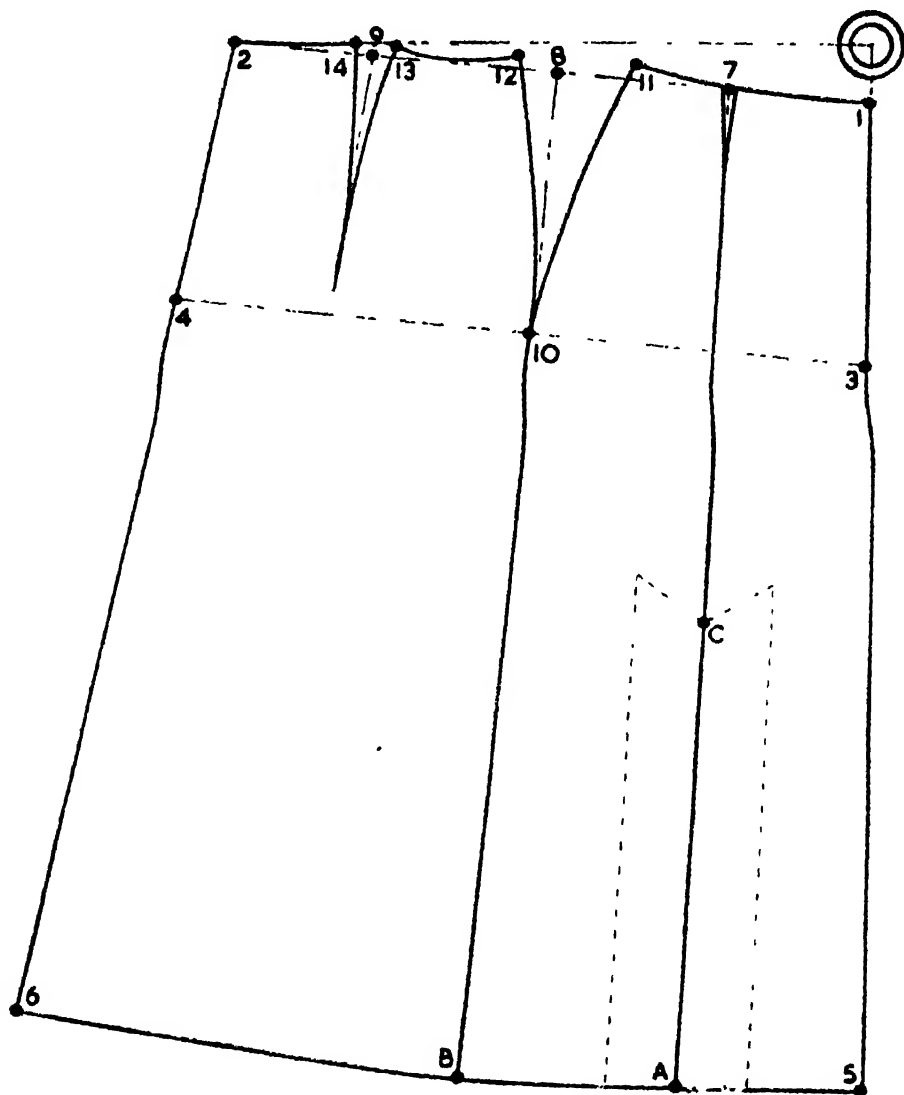


DIAGRAM 68.



WRNS OFFICERS SERVICE DRESS - CAPOAT.

WOMEN'S ROYAL NAVAL SERVICE GREATCOAT

Diagram 69

SPECIFICATION: Fronts are made to double-breasted design, with button four and show two. The neck is arranged for a two-way style collar so that the fronts may be buttoned up to the top when required. Two horizontal side pockets have flaps, the fronts of the latter, at top, being in line with the lowest button. There is a panel seam extending from shoulder to the bottom button. Inside breast pocket on right.

The back has a long inverted pleat extending from a little below neck to bottom. At its top termination there is a large triangular tack. A shaped half-belt extends across the back waist, fastened with two buttons. A knife-pleat is placed in each half back, tacked down under the belt but left loose above and below it. Self-cloth flashes are sewn to the back, about 2" wide at top and $2\frac{1}{2}$ " at bottom; these commence at a position approximately $1\frac{1}{2}$ " above the waist line and finish at $\frac{1}{2}$ " below hip line.

Edges, pockets, and belt are swelled $\frac{5}{8}$ ". The greatcoat is lined through with silk or artificial silk. A vent is inserted at the bottom of the back inverted pleat.

Material: Regulation navy blue beaver cloth, as for the Royal Navy Greatcoat

MEASURES: $15\frac{1}{2}$ " to waist; $44\frac{1}{2}$ " full length; 7' across back; 19" to elbow; 20" to cuff, 36" bust 28" waist; 40" hips

The circumference measures are represented as having been taken over a blouse or similar garment. For the greatcoat it will be necessary to increase them an amount of 2". Therefore, the basis for the scale will be the increased bust measure (36" plus 2"—38").

Scale is $\frac{1}{8}$ Increased Bust Measure plus 6"—18 $\frac{3}{4}$ ".

(For sizes under 36" bust, make the scale $\frac{1}{2}$ increased bust.)

INSTRUCTIONS FOR DRAFTING

Square lines from 0
1 from 0 $\frac{1}{4}$ scale less $3\frac{1}{4}$ "
2 from 0 is the waist length
3 from 2 $7\frac{1}{2}$ " for normal hip line
4 from 0 is the full length plus 1"
5 is midway between 0 and 7 6 is mid
way between 0 and 5
Square across from these points

7 from 0 $\frac{1}{8}$ scale square up $\frac{1}{4}$ " to 8
Curve the back neck from 8 to 0
The centre back is drawn straight down from 0 to 4 and the pleat is marked $3\frac{1}{4}$ " from 0 to A and 5" from 4 to B, the line A-B is laid on the crease edge of material

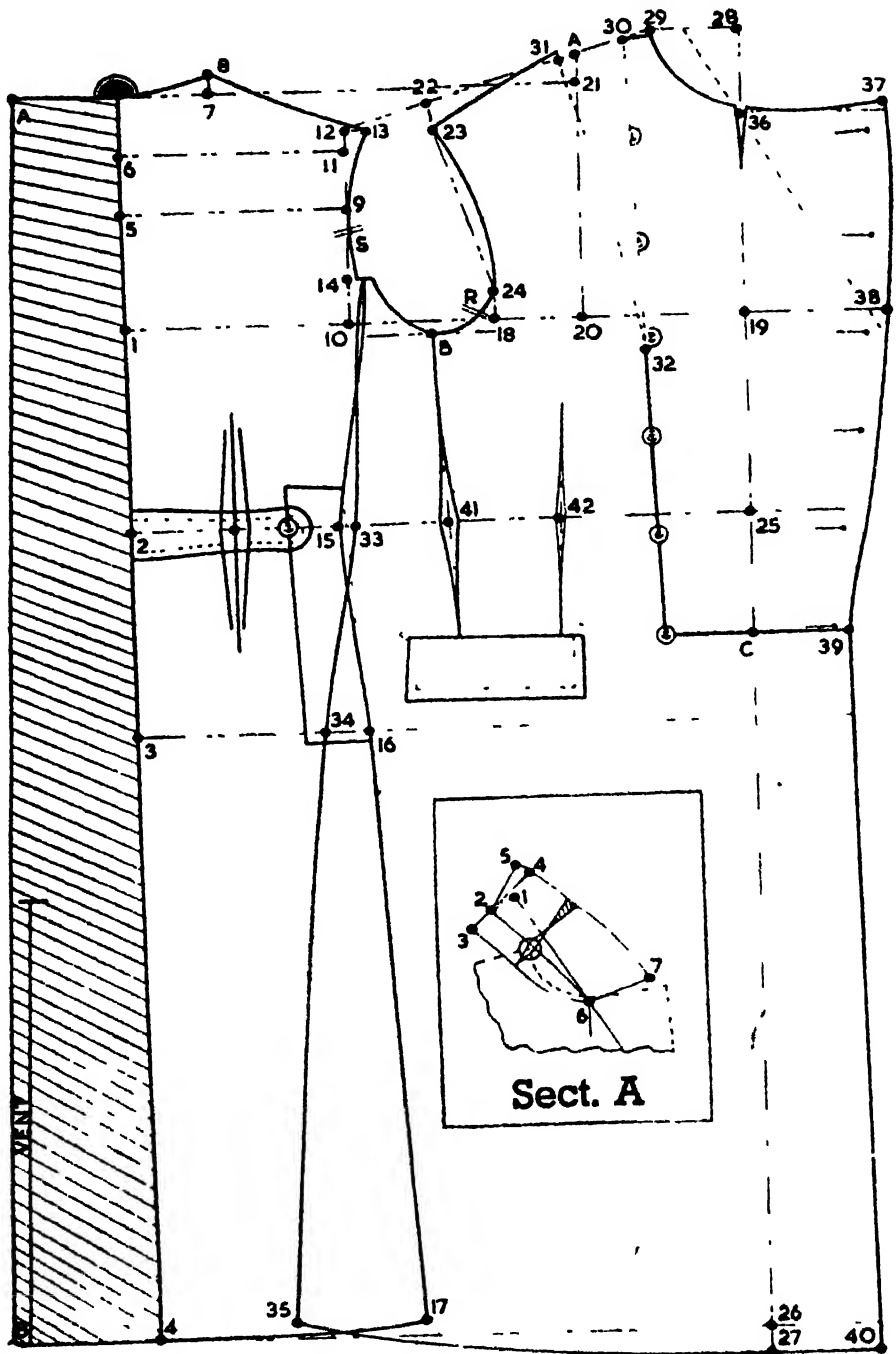


DIAGRAM 69

9 from 5 is the across back measure plus $\frac{1}{4}$ "

Square up and down from 9 to locate 10, 11, and 12

12 from 11 and 13 from 12 are each $\frac{3}{4}$ "

14 from 10 - $1\frac{1}{2}$ ", go out $\frac{1}{4}$ " and make a $\frac{1}{4}$ " seam "step"

Curve the back $\frac{1}{2}$ " from 13 to the "step" at 14, as shown

Shape the back shoulder seam from 6 to 13

15 from 2 $\frac{1}{8}$ waist measure plus $2\frac{1}{4}$ " to $3\frac{1}{2}$ "

16 from 3 $8\frac{1}{2}$ ", 17 from 4 $9\frac{1}{2}$ " (these two amounts are average for the size being dealt with)

Draw the back side seam from the "step" at 14 through 15 and 16 to 17, placing the latter point $\frac{1}{2}$ " above the line out from 4

18 from 1 - scale

19 from 1 $\frac{1}{2}$ increased bust measure plus $\frac{3}{4}$ "

20 from 18 $\frac{1}{8}$ scale, square upwards, thus locating 21 on the line out from 17

A from 21 - scale less $\frac{1}{2}$ "

Draw a line from 12 through A, and on this line mark 22 from A the same as from 8 to 13 on the back, less $\frac{1}{8}$ "

23 from 22 - $1\frac{1}{2}$ ", 24 from 18 $1\frac{1}{2}$ ", connect 23-24 by a guide line

Drop the chest line at the $\frac{1}{2}$ " position $\frac{1}{2}$ ", as at B

Now shape the front $\frac{1}{2}$ " from 23 through 24 and B to another "step" at 14, hollow about $\frac{1}{2}$ " behind the guide line 23-24

Square down from 19 to locate 25, 26 and 27, and square up from the same point to locate 28. The neck point (29) is finally fixed by squaring back from 28 to meet the line continued from 12 A and the distance between 28 and 29 is $\frac{1}{8}$ scale

30 from 29 $1\frac{1}{4}$ "

31 from 30 the same as the distance between A and 29, i.e., $\frac{1}{8}$ "

Point 31 should be swept from 30, with 32 (the bust point $1\frac{1}{2}$ " below the line from 1 and 2" in advance of 20, is a pivot

Drop $\frac{1}{4}$ " below 29 for the front neck point and connect to 30, raise $\frac{1}{4}$ " above 31 and connect to 23 to complete the shoulder

Connect 30-32 and 31-32, as indicated by the dash lines, then draw a line straight down from 32 to the lowest

button position—in this case the latter is $3\frac{1}{2}$ " back from the centre line at C

(The manipulation of the pattern at this part will be described later)

33 from 15 $\frac{1}{4}$ ", 34 from 16 $1\frac{1}{2}$ " 35 from 17 $4\frac{1}{2}$ "

(These amounts are average for a figure of this size)

Draw the forepart side seam from the "step" at 14 through 33 and 34 to 35, overlapping the back $\frac{1}{4}$ " in the region of 10

Point 35 is on the level of 17

36 from 25 - $\frac{1}{8}$ scale less $\frac{1}{4}$ ", square out $5\frac{1}{2}$ " to 37, marking that point $\frac{3}{4}$ " above the line

38 from 19 - $5\frac{1}{2}$ ", 39 from C $3\frac{1}{2}$ "

27 from 26 - $1\frac{1}{2}$ ", 40 from 27 - $3\frac{1}{2}$ "

Shape the gorge from 29 to 36 and the top of front from 36 to 37

Shape the front edge from 37 through 38 and 39 to 40, and the bottom edge from 40 to 35

Mark 41 at $3\frac{1}{2}$ " from 33 and strike the "inner arm dart from B through 41 to the top of pocket, about $11\frac{1}{2}$ " below B. The dart is suppressed $\frac{1}{4}$ " at 41

42 from 41 $\frac{1}{4}$ " mark out a front dart here, suppressing a net $\frac{1}{4}$ "

Mark the top button hole $1\frac{1}{2}$ " down from top and space the holes at $3\frac{1}{2}$ " apart. A dart of $\frac{1}{2}$ " is taken out at 35

Mark pockets, belt pleats, and flaps as indicated and complete the main draft

SECTION A

This depicts the collar, which is constructed with a stand of about $1\frac{1}{2}$ ". A temporary crease line is struck from the third hole to the correct position in front of 20, this is indicated by the dash line on the main draft

For the collar continue the crease line as shown

0 is situated at the neck point

1 from the point of the crease line opposite 0 is the back neck quantity plus $\frac{1}{4}$ "

2 from 1 - $1\frac{1}{2}$ " 3 from 2 1, the stand amount, $1\frac{1}{2}$ "

4 from 2 is the fall amount ($2\frac{3}{4}$ ") plus $\frac{1}{4}$ "

Spring out $2\frac{1}{2}$ " from 4 to 5 and connect 5-2-3, as shown

6 is located $\frac{1}{4}$ " below the gorge run at centre line.

7 is located about $\frac{1}{2}$ " up and in from the top of front (37).

Draw the sewing-on edge from 3 to 6 and draw from 6 to 7 and 5 for the fall

It is a good plan to provide extra length on the fall edge by cutting the collar in two sections, taking out $\frac{1}{4}$ " at the crease and overlapping $\frac{1}{4}$ " at the outer edge, as shown by the small shaded portion

FRONT PATTERN MANIPULATION AND SLEEVE FOR W.R.N.S. GREATCOAT

Diagram 70

INSTRUCTIONS FOR DRAFTING

SECTION 1 MANIPULATION OF FRONT

This represents the upper front part of the forepart pattern, with the gorge dart closed and the centre line marked. Points C, 19, and 39 are in the positions they occupy on Diagram 60.

The pattern is cut along the line 39-C to the button line, and along the latter up to the bust point at 32. The portions above 32 (see the dash contours on Diagram 60) are then brought together, with the result that the lower section opens in the manner indicated.

In effect, what would be a shoulder bust dart has been closed, and the pattern opened out *below* the bust point. Provision for the bust is produced, and a very satisfactory front will result.

When cutting from the cloth, seams must be allowed on the contours involved.

SECTION 2 THE SLEEVE

First, the pitches should be marked on the greatcoat, as shown on Diagram 60. The front pitch R, is placed $\frac{3}{4}$ " above the dropped scye line, the back one, S, is located $\frac{1}{2}$ " below it, thus giving a lowered position for the hindarm seam.

Square lines from 0

1 from 0 is the same as from the dropped scye line to 9

2 and 3 from 0 are the elbow and cuff lengths, respectively, less the across back measure and with allowance for two seams, $\frac{1}{2}$ " is added to the length of cuff, if the measure has been taken as for the recfer jacket.

Square across from these points

4 from 0, diagonally, is the same as the combined distances of 9 to 13 and 23 to R on the greatcoat less $\frac{1}{2}$ "—measured straight.

Square down from 4 to locate 5 on the line from 3.

6 from 0 $\frac{1}{2}$ scale plus $\frac{3}{4}$ " 7 from 6 $\frac{1}{2}$ scale.

Square up $1\frac{1}{4}$ " from 6 to 8, shape the crown 4 7 8 to 0 as indicated, and continue to 9 the $\frac{1}{4}$ " between 9 and S on the greatcoat draft.

10 from 5— $1\frac{1}{2}$ " 11 from 10 $6\frac{1}{2}$

Connect 10-11 for the cuff bottom and shape the hindarm from 1 through 10 to 11, as shown.

12 is located on the line from 3 13 from 12 = $1\frac{1}{2}$ "

Shape the forearm, 4-13-10. The top half is a complete

For the under-half, measure the under scye section of the coat between the pitches, and apply this amount, less $\frac{1}{4}$ ", from 4 to 14.

Shape the under half from 4 to 14 and from 14 to 2, and complete the draft.

This draft is based on the "fifty-fifty" type of sleeve if a false forearm is desired, mark top-half and under-half as shown by the dash-line contours.

NOTES ON THE DRAFTS

The dimensions given for the different sections of Diagrams 60 and 70 are based on the proportions of the normal figure with the measurements quoted. Such quantities as the waist suppression at darts and side-seams, and the overlaps at hips and bottom, may be adjusted according to the requirements of particular figures. Width of the sleeve cuff and elbow may

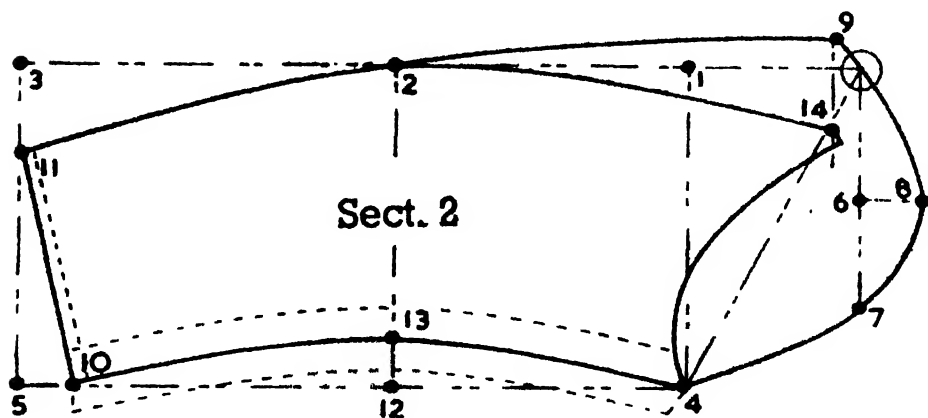
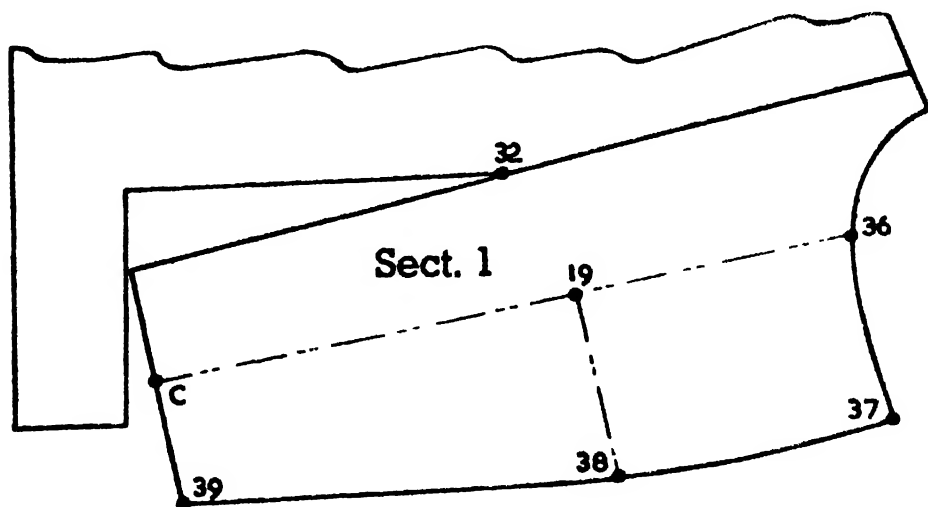


DIAGRAM 70

have to be increased or decreased on occasion, as the cutter thinks fit.

The seams of the front section of the W.R.N.S. Greatcoat are finished with a $\frac{1}{2}$ " double stitching, and the buttons are sewn on the seam.

This greatcoat, as with the reefer for the W.R.N.S., *buttons with the right forepart over the left when in wear.*

The length of this garment should be made sufficient to clear the skirt by approximately 1".

CHAPTER XX

OFFICERS' UNIFORMS FOR THE SERVICES

ARMY UNIFORMS

By GERALD YEOMAN and THE EDITOR

NO. 1 DRESS JACKET

Diagram 71

SPECIFICATION: Patrol pattern, with side vents $4\frac{1}{2}$ " long. Stand collar of self material, maximum height $2\frac{1}{4}$ ", with white linen collar showing $\frac{1}{8}$ " above top of jacket collar.

Two breast pockets with centre pleats with three-point flaps and buttons; pleats to be $1\frac{1}{2}$ " wide. Pockets approximately $6\frac{1}{2}$ " wide and 7" deep from the top edge of flap. Two side pockets, patch type, with three-point flap (no button). The patches should be approximately $7\frac{1}{2}$ " wide at the mouth, $9\frac{1}{2}$ " wide at the bottom, and 10" deep—measured from top of flap, which will be placed in line with bottom button.

The front will have five buttons, the top one being always $1\frac{1}{4}$ " from the collar-seam. The sleeves have a laid-on mitred cuff with a blunted point. They should measure 6" from edge to point and $2\frac{1}{2}$ " at the narrowest part.

A belt of the same material, 2" wide, is worn at waist. It has three pairs of eyelets at the end, and is fitted with a two-prong buckle. The buckle varies with certain regiments, as follows:

All regiments excepting Rifle and Light Infantry—gilt

Rifle Regiments—black.

Light Infantry Regiments—silvered.

For all regiments, black waist hooks will be inserted.

Shoulder-straps will be plain and detachable. They will fasten with a screw button, the tongue of the strap passing through loops fitted on the shoulder. The straps are $2\frac{1}{4}$ " in

width at the sleeve-head and $1\frac{1}{2}$ " through the centre of the button-hole.

Collar badges will be fitted, except in the case of those regiments for which they were not prescribed for wear with full-dress tunic.

Metal badges of rank will be worn on the shoulder-straps.

The above specification will apply to all Regular Officers (excepting those of Household Troops and Scottish Regiments).

Material: Barathea. Blue for all regiments except these:

Light Infantry Regiments—green.

Rifle Regiments—green.

MEASURES: $16\frac{1}{2}$ " *natural waist*; $29\frac{1}{2}$ " *full length*; $7\frac{3}{4}$ " *across back*; 20" *to elbow*; 31" *to cuff*; 36" *chest*; 32" *waist*; $38\frac{1}{2}$ " *seat*; 15" *neck (linen collar size)* *Figure 5' 9" in height.*

Chest Scale is $\frac{1}{2}$ Chest Measure—18".

Working Scale is $\frac{1}{3}$ Chest Measure plus 6"—18".

INSTRUCTIONS FOR DRAFTING.

Square lines from 0

1 from 0 = $\frac{1}{3}$ working scale

2 from 0 = $\frac{1}{2}$ working scale

3 from 0 is the natural waist plus $\frac{1}{4}$ "

4 from 3 = 8" for seat line

5 from 0 is the full length plus $\frac{1}{4}$ "

Square across from all these points

6 from 0 = $\frac{1}{3}$ working scale plus $\frac{1}{4}$ ", or $\frac{1}{3}$ neck measure plus $\frac{1}{4}$ "

7 from 6 = 1"; shape the back neck from 7 to 0

1-1-2-3-4-5 is the centre back, laid on the crease edge of the material

8 from 2 is the across back plus $\frac{1}{4}$ " square up to locate 9, 10, and 11

10 from 9 is $\frac{3}{4}$ ", 11 from 10 is $\frac{1}{4}$ ".

Draw back shoulder seam from 7 to 11

12 from 10 = $\frac{3}{4}$ ", A from 12 = $\frac{3}{4}$ "

13 from 2 = 3"; 14 from 3 = $\frac{1}{2}$ working scale plus $\frac{1}{4}$ "

15 from 5 = $\frac{1}{2}$ " more than 3 14

Connect 11-12 for the upper part of back scye and draw the back side body seam from 12 through 13 and 14 to 15

16 from 8 = 1", square down to bottom

17 from 16 = $\frac{1}{3}$ working scale plus $\frac{1}{4}$ ", squared up

X is $\frac{1}{2}$ " in front of A; join X to 17 on a slight curve and make a 'step' at the latter point.

18 from 2 = $\frac{1}{3}$ chest scale

19 from 18 = $\frac{1}{3}$ chest scale

20 from 19 = 2", 21 from 2 = $\frac{1}{3}$ chest plus $2\frac{1}{2}$ ".

22 from 20 = $\frac{1}{3}$ working scale plus $\frac{1}{4}$ "

Square up from 22 to locate 23 on the line from 0

Draw a line from 23 to 9, and on this line mark 24 from 23 the same as from 7 to 11 on the back, less $\frac{1}{4}$ "

25 from 24 = $\frac{1}{4}$ " 26 from 20 = 1"

Connect 25-26 by guide line, and shape the scye from 25 through 26 and 19 to 17, hollowing $\frac{1}{2}$ " behind the guide line, another "step" is formed at 17

M is located at the waist line on the line squared down from 16, N from M = $\frac{1}{2}$ "

Square down from 21 to locate B, C and D, the centre line

Measure from 3 to F = $\frac{1}{3}$ waist measure plus $2\frac{1}{2}$ "

Measure from B to E and take out $\frac{1}{2}$ of this amount from M to 27

28 from 14 = 1", 29 and 30 are each $\frac{1}{2}$ " from the line down from 16

Now draw the side-seams from 17 through 16 to N and 29 and 27 and 30, continuing to the bottom; mark the vents

31 from 23 = $\frac{1}{3}$ neck measure less $\frac{1}{4}$ "

Draw a line from 31, on a slight slope, thus locating 32 and 33

For the final establishment of 32, mea

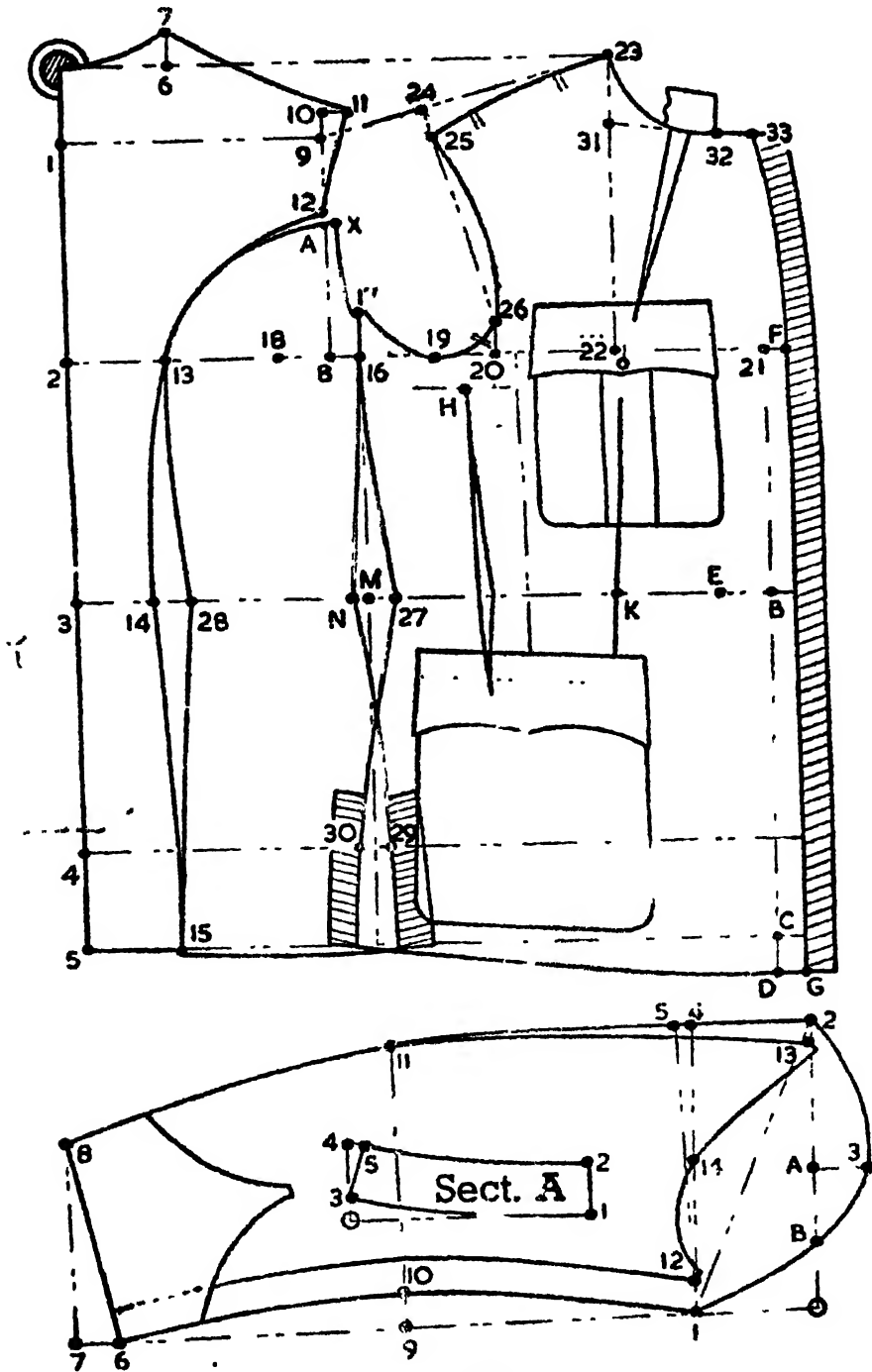


DIAGRAM 71.

sure from 0 to 7 on the back neck, place this amount at 23 and continue to 32, half the neck measure plus 1". (This measurement should be checked, allowing for a $\frac{1}{2}$ " dart being taken out)

D is 1" below C; F from 21 and G from D are each $\frac{1}{2}$ ".

Draw the front edge of the *left* forepart from 33 through F down to G. The right forepart edge is advanced 1" for a button-stand, as indicated by the shaded portion.

H is about 1" below the chest line, strike the under-arm dart from this point to the pocket. This dart is suppressed the remaining $\frac{1}{2}$ of the amount between E and B.

(If it is preferred to take the dart right into the seve, strike it down from just in front of point 19.)

A single-seam front dart is located at K, about 3" back from E.

Shape the bottom edges, as shown mark pockets, shoulder-strap loops, etc., and complete the draft.

THE SLEEVE

First mark the pitches on the jacket. The front one is $\frac{1}{2}$ " above 20 and the back one is at 12.

Square lines from 0

1 from 0 is the same as from 8 to 12 on the jacket, less $\frac{1}{2}$ "

2 from 1, diagonally, is the same as the combined distances of 12 to 11 and 25 to the front pitch, less $\frac{1}{2}$ " measured straight

A is midway between 0 and 2 3 from A $\frac{1}{4}$ "

B is midway between 0 and A

Shape the crown from 1 through B and 3 to 2.

5 from 4 = $\frac{1}{2}$ "; place the angle of square on 1, and square by the line 1-5 to locate 6 and 7.

6 is fixed by applying the sleeve measure in the usual way and sweeping forward; 7 = $1\frac{1}{2}$ " below 6

Square from 7 to 8 and connect 6-8 for the bottom of cuff (average, $6\frac{1}{2}$ ")

9 is midway between 1 and 6, square across to 11

10 from 9 = 1", 11 from 10 $\frac{1}{2}$ working scale plus $1\frac{1}{2}$ "

Draw the forearm and hindarm seams by connecting the various points as indicated

The top-half is now complete. For the under-half, measure back from 1 to 12 an amount of $\frac{1}{2}$ ", and draw the forearm parallel with the contour 1-10-6

13 from 12 is the same as the distance between the pitches on the under-seve of the jacket

14 from 12 $\frac{1}{4}$ working scale plus $\frac{1}{2}$ "

Shape the top of under-half from 1, through 14 to 12, hollowing about $\frac{1}{4}$ between the last two points

Shape the hindarm from 13 to 11 and complete the sleeve

THE COLLAR SECTION A

Square lines from 0

1 from 0 $\frac{1}{2}$ neck (linen collar) measure

2 from 1 = $1\frac{1}{2}$ " to $2\frac{1}{2}$ ", 3 from 0 = $\frac{1}{2}$ "

5 from 4 $\frac{1}{2}$ " and from 3 is the same as 1-2

Connect the various points, as indicated and complete the collar. The line 1-2 will be on the crease edge of cloth, allow turnings when cutting

NOTES ON THE NO. 1 DRESS

The dimensions given for the different parts of the jacket and sleeve drafts are based upon the average proportions of a figure measuring 36" chest and with a height of about 5' 9". Such measurements as those of waist suppression, seat overlap at side seams, width of sleeve cuff, etc., may be varied according to the requirements of extra large or small figures. The general lines of the garment should, however, conform as nearly as possible to those laid down in the specification and illustrated in the draft.

Trousers worn with this jacket are cut to civilian pattern with



ARMY OFFICERS DR JACKET AND TROUSER.

knee and bottom widths as for service dress trousers (that is, moderate in size—say, 23" knee, 19" or 19½" bottom). Waist-band and pleated fronts, fitted with a cash pocket on the right side; two standard side pockets.

There is a striping down the side-seam, in accordance with Army Dress Regulations. This is subject to the following modifications:

Infantry of the Line (except Royal Fusiliers)—plain scarlet cloth stripe, 1" wide.

Royal Fusiliers—plain scarlet cloth stripe, 1½" wide.

R.A. Ch. Dept.—plain purple cloth stripe, 1" wide.

Material for the trousers is barathea—blue for all regiments excepting these:

11th Hussars—crimson.

5th Dragoon Guards—dark green.

Rifle Regiments—green.

The shades of barathea (for both jacket and trousers) must, in all cases, conform to those sealed by the War Office.

SERVICE DRESS JACKET

(For officers of the rank of Colonel and above)

Diagram 72

SPECIFICATION: Single-breasted fronts, with four regimental buttons. Step collar and lapels.

Two outside breast pockets, patch style, $6\frac{1}{2}$ " wide and $7\frac{1}{2}$ " deep from top of flap, which is pointed at centre and ends—points $2\frac{1}{4}$ " deep. Flaps fasten with centre hole and small regimental button. The patches have a centre box-pleat, $2\frac{1}{4}$ " wide. One inside breast pocket and an inside watch pocket.

Two side pockets at hips, $9\frac{1}{4}$ " wide at the top and $10\frac{3}{4}$ " at the bottom; these are the bellows type and are 8" deep. The top corners are tacked down. Flaps are $10\frac{1}{4}$ " wide and $3\frac{1}{2}$ " deep, with centre hole to fasten with small regimental button.

The sleeves have pointed cuffs, stitched down. The width is $2\frac{1}{2}$ ", rising to 0" at the points. Shoulder-straps are sewn into the sleeveheads and carry ranking stars.

Regimental badges are worn on the collar steps.

Material: Regulation khaki cloth.

NOTE: The particulars given above and the draft which follows immediately are applicable to most Army regiments. There are, however, certain units which adopt slightly different styles of cut and shades of material. The Brigade of Guards in particular has a darker cloth and a distinctive style of jacket. There is a different style of cut for Scottish Regiments.

The accompanying draft is constructed on a proportional basis, the scale being derived from the chest measure.

MEASURES: $16\frac{3}{4}$ " waist length; 30" full length, $7\frac{3}{4}$ " across back; 21" to elbow; 32" to cuff; 24" from crown to cuff, 38" chest; 33" waist (this is measured close); 40" scat.

Scale is $\frac{1}{3}$ Chest Measure plus 6"—18 $\frac{1}{3}$ "
(19" may be used in this case.)

INSTRUCTIONS FOR DRAFTING

Square lines from 0
1 from 0 = $\frac{1}{2}$ scale
2 from 0 = waist length plus $\frac{1}{4}$ "
3 from 2 = 8" to 9"
4 from 0 = full length plus $\frac{1}{4}$ "
5 from 2 = 13" (variable to height)
6 from 2 = $\frac{1}{2}$ " Shape centre back seam,
0 1-5-4

6 from 0 = $\frac{1}{2}$ scale plus $\frac{1}{4}$ "
7 from 6 = $\frac{1}{4}$ ", shape neck to 0
8 is midway between 0 and 1
9 is midway between 0 and 8, square out
10 from 15 = across back measure plus
 $\frac{1}{4}$ ", square to 11
12 from 11 = 1", mark out $\frac{1}{4}$ " to 13 and
shape to 7

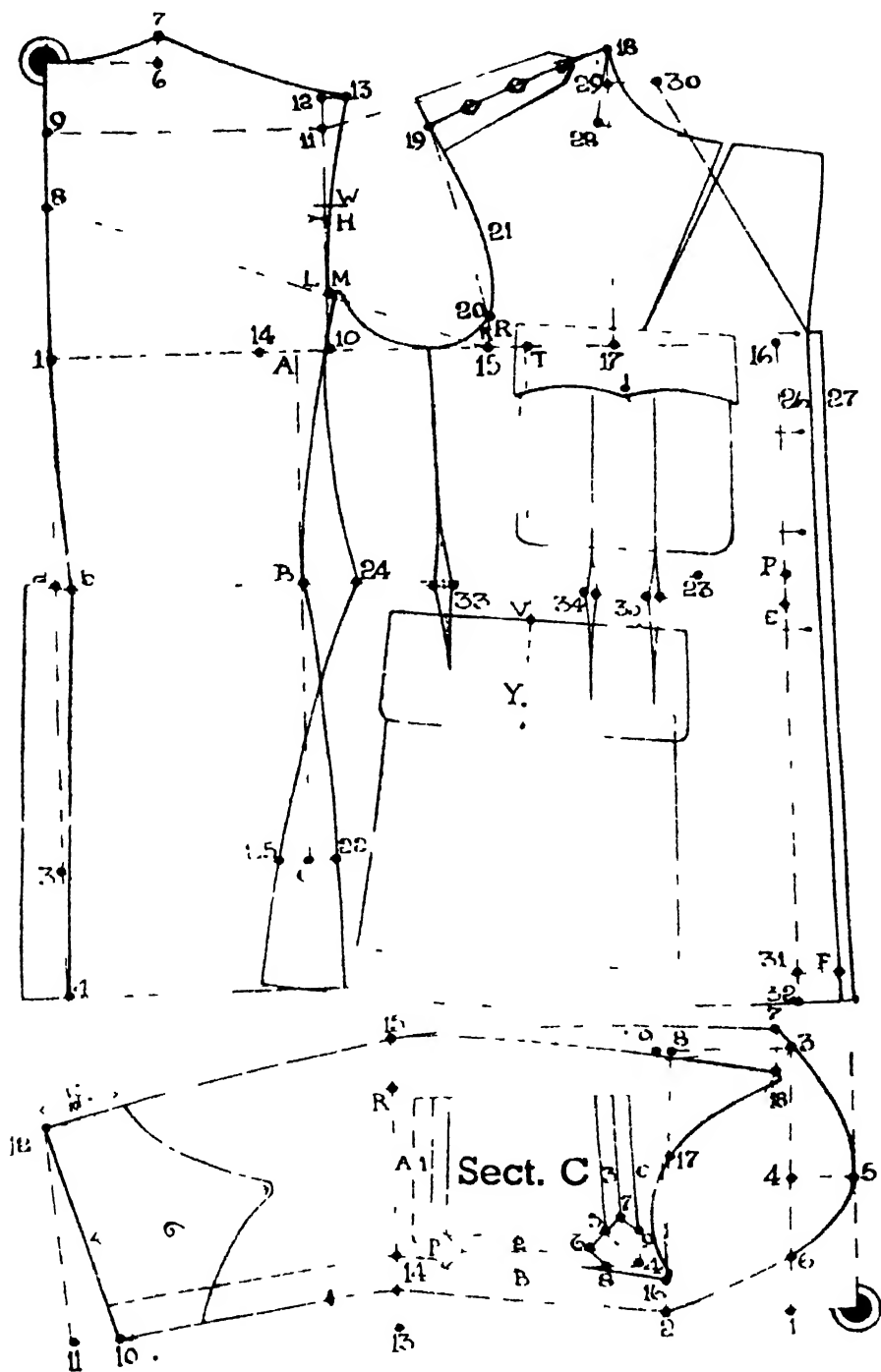


DIAGRAM 12

14 from 1 - $\frac{1}{2}$ of half chest
 15 from 14 - $\frac{1}{2}$ of half chest plus $2\frac{1}{2}$ "
 16 from 1 - $\frac{1}{2}$ chest plus $2\frac{1}{2}$ "
 Square down from 16 to P and 31
 17 from 15 - $\frac{1}{2}$ scale plus $\frac{1}{2}$ "
 Square up from 17 to 18, making this distance half the scale
 Join 18 to 11.
 19 from 18 - 7 to 13 less $\frac{1}{2}$ " drop 1" below the line.
 20 is 1" above 15; join to 19 and hollow scye $\frac{1}{2}$ " at 21
 Connect 15 to 8 to locate L
 M is $\frac{1}{2}$ " out from L; mark out two seams.
 A is 1" out from 14; square down to B and C
 22 is $\frac{1}{2}$ " from C, shape back part of side seam
 23 from 5 = $\frac{1}{2}$ waist plus $2\frac{1}{2}$ "
 24 from B = 23 to P, less 1"
 25 from 22 = half the difference between the chest and seat measures plus 1", shape the side-seam as shown
 E from P equals 1", for belt line
 I from 25 - 1"; square down for centre of pocket.
 V is 1" below the waist belt line
 Y is $2\frac{1}{2}$ " below V.
 Shape pocket according to specification 26, for the button hole side, is $\frac{1}{2}$ " out side line 16; make F from 31 about $1\frac{1}{2}$ "
 27 is $\frac{1}{2}$ " outside 20, for the button side
 28 from 18 - $\frac{1}{2}$ scale less $\frac{1}{2}$ "; place the square $\frac{1}{2}$ " inside the line at 28 and draw the lapel contour
 29 is 1" below 18, mark out $1\frac{1}{2}$ " to 30 and shape crease line
 Shape the under arm cut, taking out $\frac{1}{2}$ " at 33; take out two $\frac{1}{2}$ " breast cuts at 34 and 35
 The body-part is completed by taking out a dart in the gorge, as shown
 The bottom button-hole is opposite the top of pocket flap

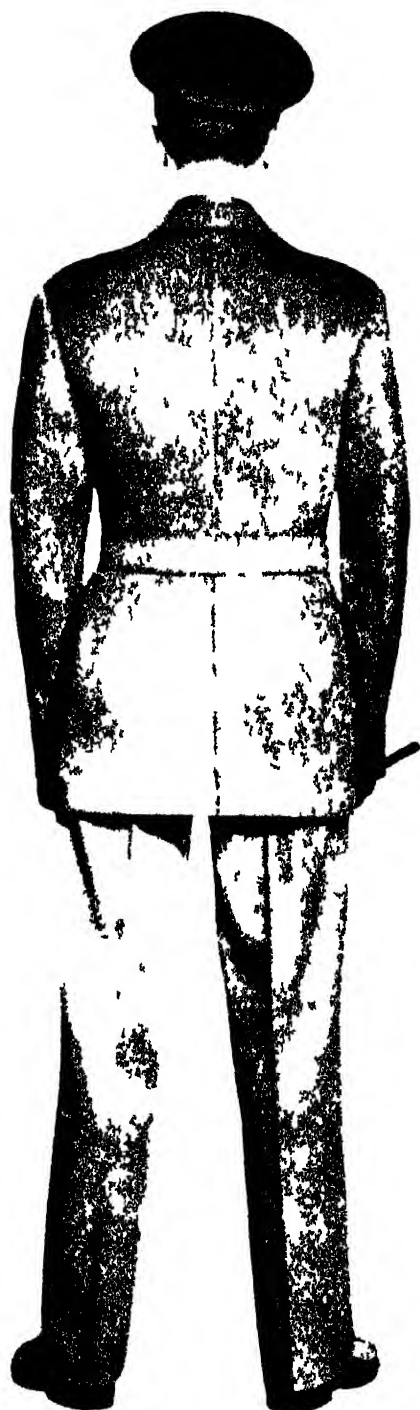
W from 11 = half 11 to 10 less 1".
 H from W - $\frac{1}{2}$ "; R is $\frac{1}{2}$ " above 13

THE SLEEVE

Square lines from 0.
 1 from 0 - 11 to W of scye less $\frac{1}{2}$ ".
 2 from 1 = W to 10 of scye less $\frac{1}{2}$ ".
 3 from 2 - W to 13 plus 19 to R of scye, measured direct, less $\frac{1}{2}$ ".
 4 is midway between 1 and 3, square to 5
 6 is midway between 1 and 4, plus $\frac{1}{2}$ " from 4
 Shape the crown through 6, 5, and 3 and extend $\frac{1}{2}$ " to 7.
 Square down from 3 to 8, drop the square $\frac{1}{2}$ " to 9 and draw 9, 2, and 10
 10 from 5 is the sleeve length, crown to cuff (Or the standard measure may be applied from 3, in the usual way)
 11 from 10 - $1\frac{1}{2}$ ", square to 12
 12 from 10 - $\frac{1}{2}$ scale plus $\frac{1}{2}$ "
 13 is midway between 2 and 10
 14 from 13 - 1".
 R is found on a line drawn from 3 to 12
 15 from R - $1\frac{1}{2}$ ", shape hindarm
 16 from $\frac{1}{2}$ " run parallel with top half.
 17 from 16 - $\frac{1}{2}$ scale plus $\frac{1}{2}$ "
 18 is swept from 7 by 15 and equals the distance of H from R of under scye, from 16, less $\frac{1}{2}$ ". shape the hind arm to complete

BELLows POCKET SECTION C

The allowance for pleating is $2\frac{1}{2}$ " and is made at A, B, and C
 Lines 1, 2, and 3 are midway across the pleat
 Draw line 4 to 5
 6 and 7 are squared by 4 and 5
 8 and 9 are squared by 6 and 7, add $\frac{1}{2}$ " easings, as shown at P



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SERVICE DRESS JACKET FOR SCOTTISH REGIMENTS

(For officers of the rank of Colonel and above)

Diagram 73

SPECIFICATION: Single-breasted fronts, with four large Regimental buttons. The fronts are cut away at the bottom in a style similar to a civilian lounge jacket; they are usually divided by a waist-seam, which runs across from side-seam to front edge, though this is not absolutely essential.

Step collar and lapels, regimental badges being worn on the former.

Two outside breast patch pockets, with centre box-pleats and three-pointed flaps, the dimensions of which are the same as those given for the standard Service Dress Jacket (Diagram 70). The flaps fasten with a hole and small regimental button at the centre point. Two side pockets at hips, with three-pointed flaps to button; the fronts of these are cut in harmony with the shape of the jacket fronts. These flaps are 9" wide, and are 3" deep at the points. (Depth of the pocket itself is determined by the length of the skirt section for particular regiments.) There is an inside breast pocket and an inside watch pocket.

Sleeves have gauntlet cuffs, 2 $\frac{3}{4}$ " wide, rising to a 6" point at the hindarm seam. Shoulder-straps are sewn into the sleeve-head-seam and carry ranking stars; they are fastened at the position of the collar fall edge with small regimental buttons.

The back has three seams and is cut plain to full length—no waist-seam. There are centre and side vents, according to regiment. (See table below.)

PARTICULARS OF SKIRT LENGTHS AND VENTS

	Skirt	Vent
Aigyle and Sutherland Highlanders	9 $\frac{1}{4}$ "	Centre (mounted) Side (dis-mounted)
Seaforth Highlanders	8"	Side
Scottish Borderers	9 $\frac{1}{4}$ "	Centre
Royal Scots	9"	Centre
Cameron Highlanders	7"	Side
Gordon Highlanders	10"	Centre
Royal Scottish Fusiliers	13"	Centre
Highland Light Infantry	9 $\frac{1}{4}$ "	Centre
Black Watch	10"	Centre
Scottish Rifles	11 $\frac{1}{4}$ "	No vent

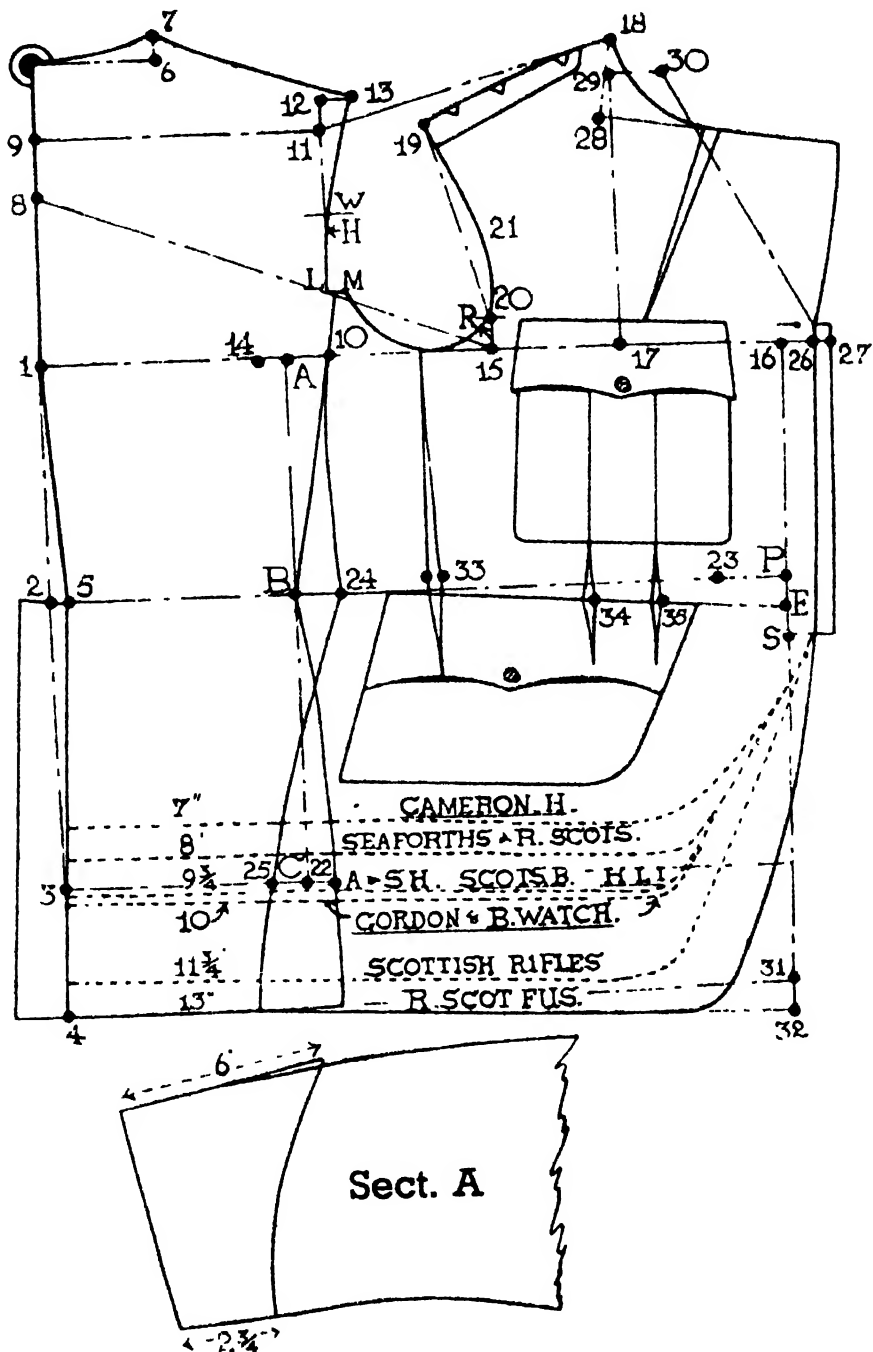


DIAGRAM 73

Material: Regulation khaki cloth, except for the Scottish Fusiliers; this regiment wears the dark shade cloth, as for the Brigade of Guards.

The accompanying draft is constructed on a proportionate basis, the scale being derived from the chest measure.

MEASURES: 16 $\frac{3}{4}$ " waist length (full length according to regiment); 7 $\frac{3}{4}$ " across-back; 21" to elbow; 32" to cuff; 24" crown to cuff; 38" chest; 33" waist (this is measured close); 40" seat.

Scale is $\frac{1}{3}$ Chest Measure plus 6"—18 $\frac{3}{4}$ ".
(19" may be used in this case.)

INSTRUCTIONS FOR DRAFTING

Square lines from 0

1 from 0 $\frac{1}{2}$ scale

2 from 0—waist length plus $\frac{1}{4}$ "

3 from 2 8" to 0"

4 from " " (see regulations)

5 from 2 = $\frac{1}{2}$ ", shape centre back seam,

*0-1-5 4

6 from 0— $\frac{1}{2}$ scale plus $\frac{1}{4}$ "

7 from 6 = $\frac{1}{2}$ ", shape neck to 0

8 is midway between 0 and 1

9 is midway between 0 and 8 square out

10 from 1 across back measure plus $\frac{1}{4}$ " square to 11

12 from 11 $\frac{3}{8}$ " mark out $\frac{3}{8}$ " to 13 and shape to 7

14 from 1 $\frac{1}{2}$ of half chest

15 from 14 $\frac{1}{4}$ of half chest plus $\frac{1}{4}$ "

16 from 1 $\frac{1}{2}$ chest plus 2 $\frac{1}{2}$ "

Square down from 16 to P and 31

17 from 15 = $\frac{1}{2}$ scale plus $\frac{1}{2}$ "

Square up from 17 to 18, making this distance half the scale

Join 18 to 11

19 from 18 7 to 13, less $\frac{1}{2}$ " drop 1" below the line

20 is 1" above 15, join to 19 and hollow eye $\frac{1}{2}$ " at 21

Connect 15 to 8 to locate L

M is $\frac{1}{2}$ " out from L, mark out two seams

A is 1" from 14 square down to B and C

22 is $\frac{1}{2}$ " from C, shape back part of side seam

23 from 5 = $\frac{1}{2}$ waist plus 2 $\frac{1}{2}$ "

24 from B - 23 to P, less $\frac{1}{4}$ "

25 from 22 = half the difference between the chest and seat measures plus 1", shape the side seam as shown

E from P = 1", for belt line

S from E = 1"

Shape pockets according to specification

26, for the button-hole side, is $\frac{3}{4}$ " out side line 16

27 is $\frac{1}{2}$ " outside 26, for the button side

28 from 18 $\frac{1}{2}$ scale less $\frac{1}{2}$ " place the square $\frac{1}{4}$ " inside the line at 28 and draw the lapel contour

29 is 1" below 18, mark out 1 $\frac{1}{2}$ " to 30 and shape crease line

31 and 32 (1" below 31) are located as for the Royal Scottish Fusiliers

Shape the under arm cut taking out $\frac{1}{2}$ " at 33 take out two $\frac{1}{2}$ " breast cuts at 34 and 35

Take out $\frac{1}{2}$ " gorge dart
If a waist-seam is adopted it will run on the line 24-E

The styles of front for the different regiments are clearly shown

THE SLEEVE

This is constructed on exactly the same lines as those described in the instructions for the standard Service Dress jacket in Diagram 70 it should be drafted by the system detailed there Dimensions and style of the cuff most generally adopted for Scottish Regiments are illustrated on Section A

NO. I GREATCOAT

Diagram 74

SPECIFICATION: Length of garment to reach within a foot of the ground. The fronts are double-breasted, lancer style, with button-four fastening. Two side pockets have flaps and are placed on a gradual slant, their fronts being level with the lowest button on each side. Under-arm and front darts are adopted; in the former a sword slit is made, 5" long. The pocket flaps are $7\frac{3}{4}$ " long and $3\frac{1}{2}$ " wide; the sword slit flap (attached inside) is about $5\frac{1}{2}$ " long and $2\frac{1}{4}$ " wide.

The back-seam has an inverted pleat extending from neck to waist. There is a long vent from just above seat line to bottom, fastened with two holes and buttons. There is a half-belt (cut in two sections) at waist, finished with square ends and carrying three buttons. When finished, the belt should be about $2\frac{1}{2}$ " shorter than the width of the back itself at this part. Each section of the belt is sewn into the side-seam.

Sleeves carry gauntlet cuffs, 6" deep; the cutis are unlined. The collar is of the stand-and-fall type, the fall being 3" wide and the stand $1\frac{3}{4}$ "; it is fastened by two hooks and eyes at front. There is one vertical inside breast pocket. A small tab is placed inside on the left front, fastening to a button on right.

The greatcoat is lined from top to pocket level; the sleeves are also lined.

Material: Regulation khaki mixture, milled and water-proofed.

MEASURES: $16\frac{1}{2}$ " natural waist; 47" full length; $7\frac{1}{8}$ " across-back; 21" to elbow; $31\frac{1}{2}$ " to cuff; 36" chest; 33" waist; $38\frac{1}{2}$ " seat. (Height: 5' 8".)

The circumference measures quoted here are represented as having been taken over a waistcoat, pullover, or similar garment. Before fixing the scales it will be necessary to add 2" to those measures. The chest measure so used will, therefore, be increased from 36" to 38".

Chest Scale is $\frac{1}{2}$ Increased Chest Measure—19".

Working Scale is $\frac{1}{3}$ Increased Chest Measure plus 6"—18 $\frac{1}{3}$ ".

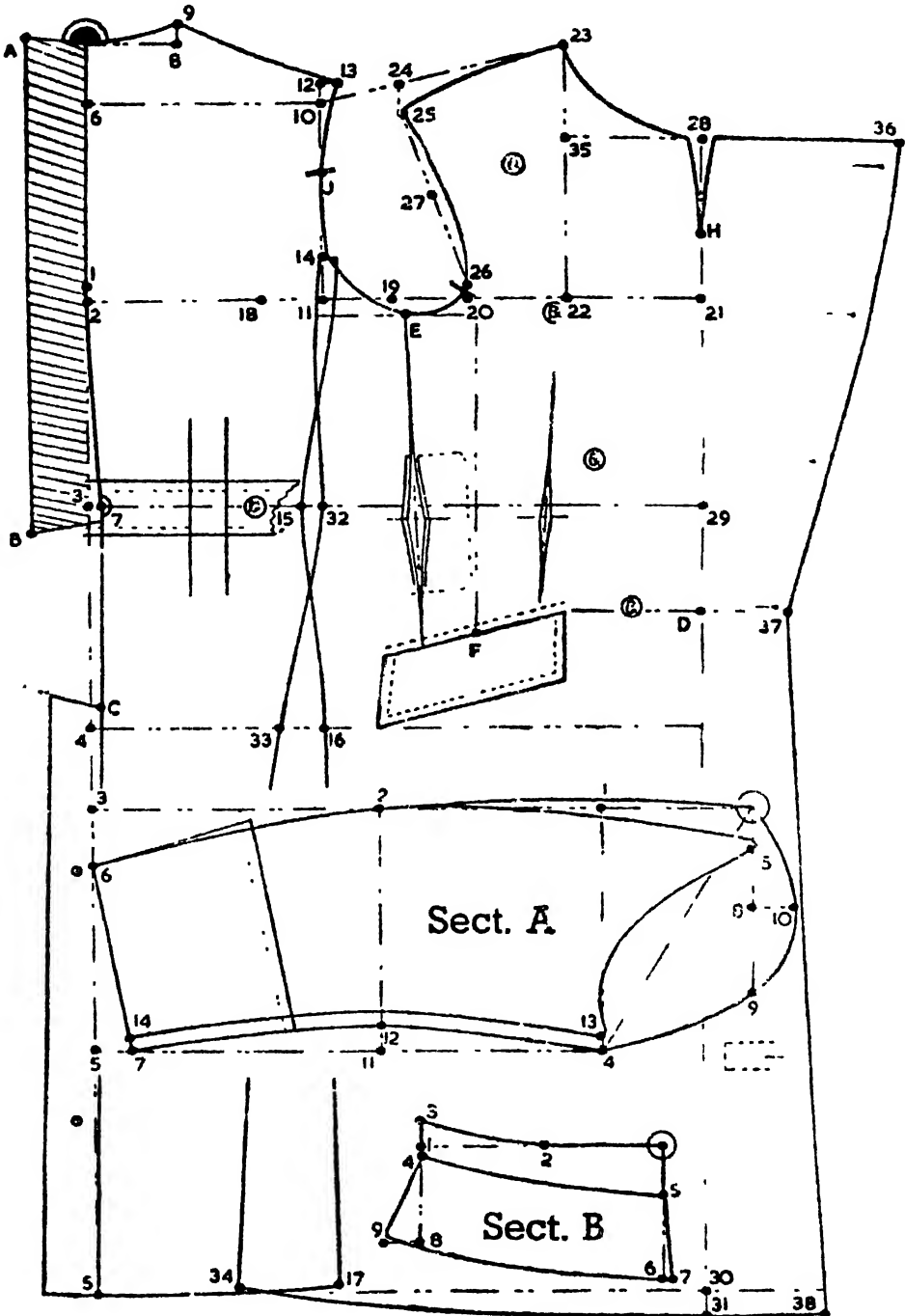


DIAGRAM 74.

INSTRUCTIONS FOR DRAFTING

Square lines from 0

1 from $0 = \frac{1}{2}$ working scale, 2 from 1 $\frac{1}{2}$ ".

3 from 0 is the natural waist length plus $\frac{1}{4}$ ".

4 from $3 = 8\frac{1}{2}$ " for seat line

5 from 0 is the full length plus $\frac{1}{2}$ "

6 from $0 = \frac{1}{4}$ of the distance 0-1

Square across from all these points, excepting 1

7 from $3 = \frac{1}{2}$ ", draw the centre back from 0 through 6, 1, and 2 to 7, then continue to 5

Mark the pleat at $2\frac{1}{2}$ " from 0 to A and 3 to B and complete as indicated by the shaded section. Mark the vent from C, at 1" above the level of 4

8 from $0 = \frac{1}{2}$ working scale plus $\frac{1}{2}$ " 0 from $8 = \frac{1}{2}$ "

Shape the back neck from 9 to 0

10 from 6 is the across back measure plus $\frac{3}{4}$ " square down to 11 and up to 12

12 from 10 = $\frac{3}{4}$ ", 13 from 12 is the same

Draw the back shoulder seam from 0 to 13

14 from 11 = $\frac{1}{2}$ working scale go out $\frac{1}{2}$ " and make a $\frac{1}{4}$ " "step"

Shape the upper part of back scye from 13 to the "step" at 14

15 from 7 = $\frac{1}{2}$ increased waist measure plus $\frac{1}{2}$ "

16 from the back seam at 4 is 1" greater than 7-15

17 from 5 = $\frac{1}{2}$ " greater than the above

Shape the back side seam from the "step" at 14 through 15 and 16 to 17 the last point is $\frac{1}{2}$ " above the line from 5

18 from 2 = $\frac{1}{2}$ chest scale

19 from 18 = $\frac{1}{2}$ chest scale

20 from 19 = $2\frac{1}{2}$ "

21 from 2 = $\frac{1}{2}$ chest plus $3\frac{1}{2}$ "

22 from 20 = $\frac{1}{2}$ working scale plus $\frac{1}{2}$ "

Square up from 22 to 23, making the distance $\frac{1}{2}$ working scale plus $\frac{1}{4}$ "

Draw a line from 23 to 10 and on this line mark 24 from 23 the same as from 9 to 13 on the back, less $\frac{3}{8}$ "

25 from 24 = 1"; 26 from 20 = $\frac{1}{2}$ "

Connect 25-26 and mark 27 half-way on the line

Shape the scye from 25-26, hollowing $\frac{1}{4}$ " at 27; continue to a line $\frac{1}{2}$ " below that from 2 (as at E) and round to the "step" at 14. The

forepart overlaps the back $\frac{1}{2}$ " at this

position and another "step" is made.

Square up from 21 to 28 and down to locate 29, 30, and 31, the last point is $\frac{3}{4}$ " below 30

32 from 15 = $\frac{1}{2}$ ", 33 from 16 = $1\frac{1}{2}$ " 34 from 17 = $3\frac{1}{2}$ "

Shape the forepart side seam from 14 through 32 and 33 to 34, marking the last point on the level of 17

Connect 17 to 5 and beyond for the bottom edge of back

35 from 33 = $\frac{1}{2}$ working scale plus $\frac{1}{2}$ " square out through 28 to locate 36 making the last point $7\frac{1}{2}$ " from 28

D from 29, on the centre line, is $3\frac{1}{2}$ " this is level with front of pocket

37 from D = $3\frac{1}{2}$ " 38 from 31 = $4\frac{1}{2}$ "

Shape the front edge from 36 through 37 to 38, as indicated

From a point about 1" in front of 0 square down to F for the centre of pocket, mark on a slant as shown

The under arm dart is struck down from E, which is 1" in front of 1, This dart is suppressed $\frac{1}{4}$ "

The sword slit and its inside flap are indicated here)

The front dart is placed $4\frac{1}{2}$ " forward from the under arm one and is suppressed $\frac{3}{8}$ "

Suppression of both darts is made $\frac{1}{2}$ " below natural waist line

Mark down about $3\frac{1}{2}$ " from 28 to H and take out a $\frac{1}{4}$ " dart at 28 shaping as indicated



ARMY OFFICER'S COAT

6, rounding a little at 1, connect 6 to 7.

8 from 0 = $\frac{1}{2}$ working scale plus $\frac{1}{2}$ "

9 from 8 = $\frac{1}{2}$ working scale

10 from 8 = $1\frac{1}{2}$ ", shape the crown, 4, 9 to 10 to 0

Square out from 2 to locate 11 and mark back 1" to 12

Shape the forearm seam from 4 through 12 to 7

The top-half is now complete. For the under-half, mark back $\frac{1}{2}$ " from 4 to 13 and from 7 to 14, and draw the forearm seam as indicated

Measure the under scye of the coat and apply this amount, less $\frac{1}{2}$ ", from 13 to 15, which is on the line from 0

Mark a seam "step" at 13 and 15,

and complete the under-half as shown

THE COLLAR SECTION B

Square lines from 0

1 from 0 is the amount of the half neck — 0 to 9 plus 23 to 28, calculating for seams

2 13 midway between 0 and 1

3 from 1 = 1" shape from 3 to 2 and 0

4 from 3 = $1\frac{1}{2}$ ", 5 from 0 = $1\frac{1}{2}$ ".

Shape from 5 to 4

6 from 5 = $3\frac{1}{2}$ ", go out $\frac{3}{4}$ " to 7

Square down $3\frac{1}{2}$ " from 4 to locate 8

9 from 8 = $1\frac{1}{2}$ " on a straight line.

Shape from 7 to 9, rounding slightly as indicated, and complete the collar

NOTES ON THE DRAFT

The proportions given in the description of the greatcoat and sleeve are based on the requirements of the normal figure and the average size. Such matters as the suppression of the side-seam at 15-32 and the overlaps at 16-33 and 17-34 may have to be modified in the case of certain figures. Though regulations are strict, there is always latitude given to the cutter to make what adjustments he knows particular figures will need.

Width of the sleeve cuff may be varied as occasion demands, but variation must be moderate. The width of the finished cuff in this instance will be about 14"—a good average total width.

The pleats at the back waist, as will be seen, are placed at about half-way between side-seam and centre back. These pleats are soft and are tacked lightly underneath the belt. The width of the belt is 2".

Edges, flaps, and cuffs are stitched $\frac{3}{8}$ " swell. All seams are plain.

GREATCOAT—ALTERNATIVE MODEL

Diagram 75

THIS garment is not asked for very frequently by officers, as it is not strictly a "regulation" greatcoat. Its wear is entirely optional.

SPECIFICATION: Double-breasted fronts, with two-way collar and lapels; four regimental buttons on each side. The top buttons are $9\frac{1}{2}$ " apart, the second pair $7\frac{3}{4}$ " apart, the third pair $5\frac{3}{4}$ " apart, and the bottom pair 4" apart. The front edge of the garment takes an outward contour from the lowest buttons to the bottom.

Slanting side pockets at the hips, with flaps $7\frac{1}{4}$ " wide and 3" deep. One inside breast pocket, vertical or horizontal. Ticket pocket inside the right side pocket.

There is a sword slit at the under-arm dart, in the waist position, 5" long and with an inside flap to button.

Shoulder-straps are attached to the shoulder end by means of a "prick" stitch, $\frac{3}{8}$ " from the sleevehead seam—they are not sewn in the seam. The straps are held at the collar-fall position by small regimental buttons.

The back has three seams and a long centre vent. It is held into the waist by two 2" pleats, each of which is about $2\frac{1}{2}$ " in from the side-seam. The pleats are held in position by a tacking stitch, which is concealed by the two cross-belts that emanate from the side-seams. These extend across the back and are set with three holes and buttons.

The length of the greatcoat is regulated according to the height of figure, but the official length given for an officer 5' 9" in height is 14" from the ground.

The sleeves are plain, with a single row of stitching $\frac{5}{8}$ " from the cuff edge.

Edges, flaps, belt, and collar are stitched $\frac{5}{8}$ " swell. The seams are plain, as are the shoulder-straps.

The garment is lined in back and foreparts to the pocket level; the turning at bottom edge is about 2" and is raw-felled down.

Material: Regulation khaki mixture, milled and water-proofed.

The accompanying draft is constructed on a proportionate basis, the scale being derived from the chest measure. The customary increases for overgarments are calculated in the

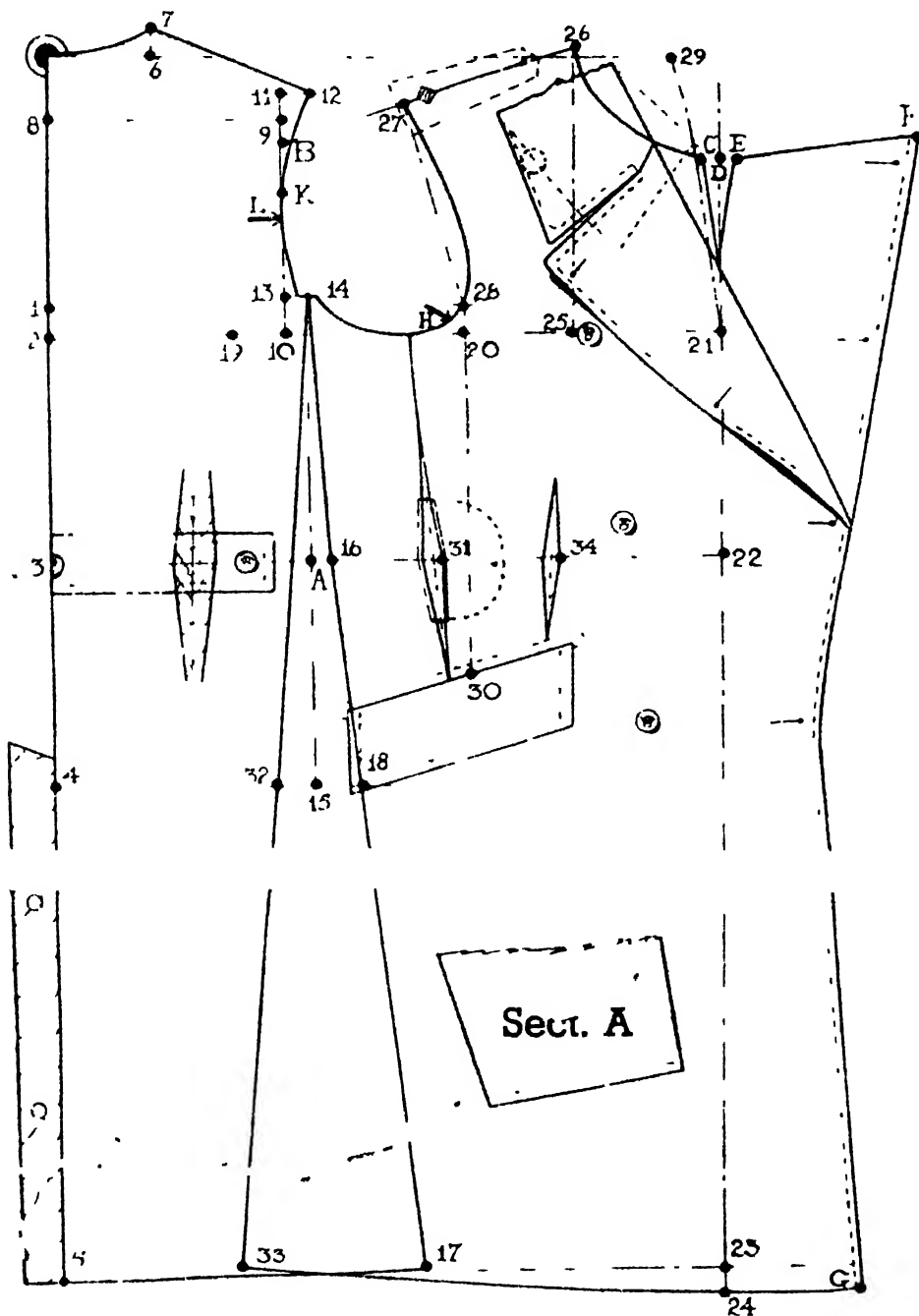


DIAGRAM 75

working of the system. The measures quoted are represented as taken over a waistcoat (or similar garment).

MEASURES: 17" waist length; 45" full length; 7½" across-back; 21" to elbow; 31" to cuff; 38" chest; 34" waist; 40" seat. (Height: 5' 6½".)

Scale is $\frac{1}{3}$ Chest Measure plus 6"—18½"
(19" may be used in this case)

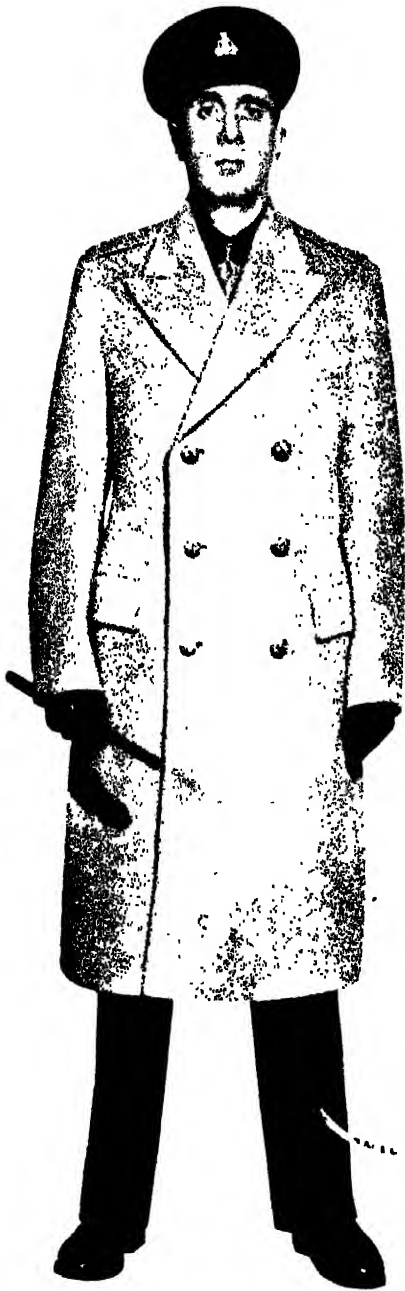
INSTRUCTIONS FOR DRAFTING

Square lines from 0
1 from 0 = $\frac{1}{2}$ scale
2 from 1 = 1"
3 from 0 waist length plus ¼
4 from 3 = 8"
5 from 0 = full length plus $\frac{1}{4}$ "
Draw centre back seam straight through
from 0 to 5
6 from 0 = $\frac{1}{2}$ scale plus $\frac{3}{8}$ "
7 from 6 = $\frac{1}{4}$ ", shape neck to 0
8 from 0 = $\frac{1}{2}$ of 0 to 1, square out
9 from 8 = across back measure plus ¼
square to 10 and 11
11 from 9 = $\frac{3}{8}$ ", mark out 1" to 12 and
shape shoulder seam
13 from 10 = 1½" mark out ½" to 14
and allow a seam on either side
Square down from 14 to A and 15
15 from A = ½"
17 from 5 16 from 3 plus 3", shape
side seam of back
18 is found at the junction of line 4 and
side-seam
19 from 2 = $\frac{1}{2}$ of half chest measure
20 from 19 = $\frac{1}{2}$ of half chest measure
plus 3½"
21 from 2 = $\frac{1}{2}$ chest plus 4½"
Square down from 21 to 22 and 23
24 from 23 = 1"
25 from 20 = $\frac{1}{2}$ scale plus ¼" square up
to 26, which is ½" above the line from 0
B is 1" down from 9, join to 26
27 from 26 = 7 to 12 less fullness allow-
ance, $\frac{3}{8}$ "
28 is 1" above 20, shape the scye as
indicated

29 from 26 = $\frac{1}{2}$ scale curve to 21
C from 29 = $\frac{1}{2}$ scale plus ½", and is ¼"
in front of line 29
D is squared from 21
E from D is the same as C to D
F from E = 6" on a slight slant
Space out the holes 6½" apart ver-
tically
From the centre line make distance to
front edge as follows: At second hole
½", at third ¼" and at the lowest
one ¾"
G from 24 = 4½" shape the front edge
30 is squared down from 10 and 11
sleeve for arm
Run the dart from scye to 1" behind
30 taking out ½" at 31
32 from 18 equals half difference be-
tween chest and cuff measures plus
1½"
33 from 23 1" in this instance 1½"
Overlap at the wrist (16) 1½" and com-
plete the side seam
Take out two darts at the breast 1½"
at 34
K from 9 half 9 to 10 less 1½", L is ¼"
below K, for back pitch
The front pitch is ¼" above 20 as H

THE SLEEVE

This is constructed on exactly the same
lines as those described in the in-
structions for the Naval Bridge Coat
etc. Diagram 64 it should be drafted
by the system, and there the cuff
finish is illustrated on Section A



ARMY OFFICER'S BRITISH WARM.

BRITISH WARM

Diagram 76

SPECIFICATION: Double-breasted fronts, with three large leather buttons on each side—all to fasten. Turned-down collar and lapels, the former being 2" deep on its fall. There is a small bone button under lapel.

Two side pockets with flaps, 3" deep. these are horizontal. Outside welted breast pocket (optional), one inside breast pocket, and a ticket pocket in the left facing or in the right outside pocket. There is a sword slit in the left under-arm dart-seam, inserted in the same way as in the Greatcoat.

Shoulder-straps, sewn into the sleevehead-seam and held at the collar fall edge position by two small leather buttons. The straps carry ranking stars.

The sleeves have two small leather buttons at the cuffs; the latter have slits $3\frac{1}{4}$ " in length.

Back has three seams and a centre vent, commencing about $2\frac{1}{2}$ " below the seat line. The garment is cut to a little below knee length.

NOTE. The British Warm is approved for wear with Service Dress by general officers, brigadiers, and substantive colonels. For these ranks the garment is made up in angola cloth of light drab colour. In certain other cases type of material and its colour are left to the discretion of the regiment. All officers in any one unit, however, must be dressed alike.

The accompanying draft is constructed on a proportionate basis, the scale being derived from the chest measure. The customary increases for overgarments are calculated in the working of the system. The measures are represented as taken over a waistcoat (or similar garment).

MEASURES 17" waist length; $43\frac{1}{2}$ " full length; $7\frac{1}{4}$ " across-back; 21" to elbow; 3" to cuff; 38" chest; 34" waist; 40" scat. (Height: 5' 10".)

Scale is $\frac{1}{3}$ Chest Measure plus 6"—18 $\frac{1}{3}$ ".
(10" may be used in this case.)

INSTRUCTIONS FOR DRAFTING

Square lines from 0
1 from 0 = $\frac{1}{2}$ scale plus 1"
2 from 0 waist length plus $\frac{1}{4}$ "
3 from 2 8"

4 from 0 - full length plus $\frac{1}{2}$ "
5 from 2 - $\frac{1}{4}$ "; shape centre back from 0 to 1, 3, and 4, mark up from 4 = the regulation length for vent

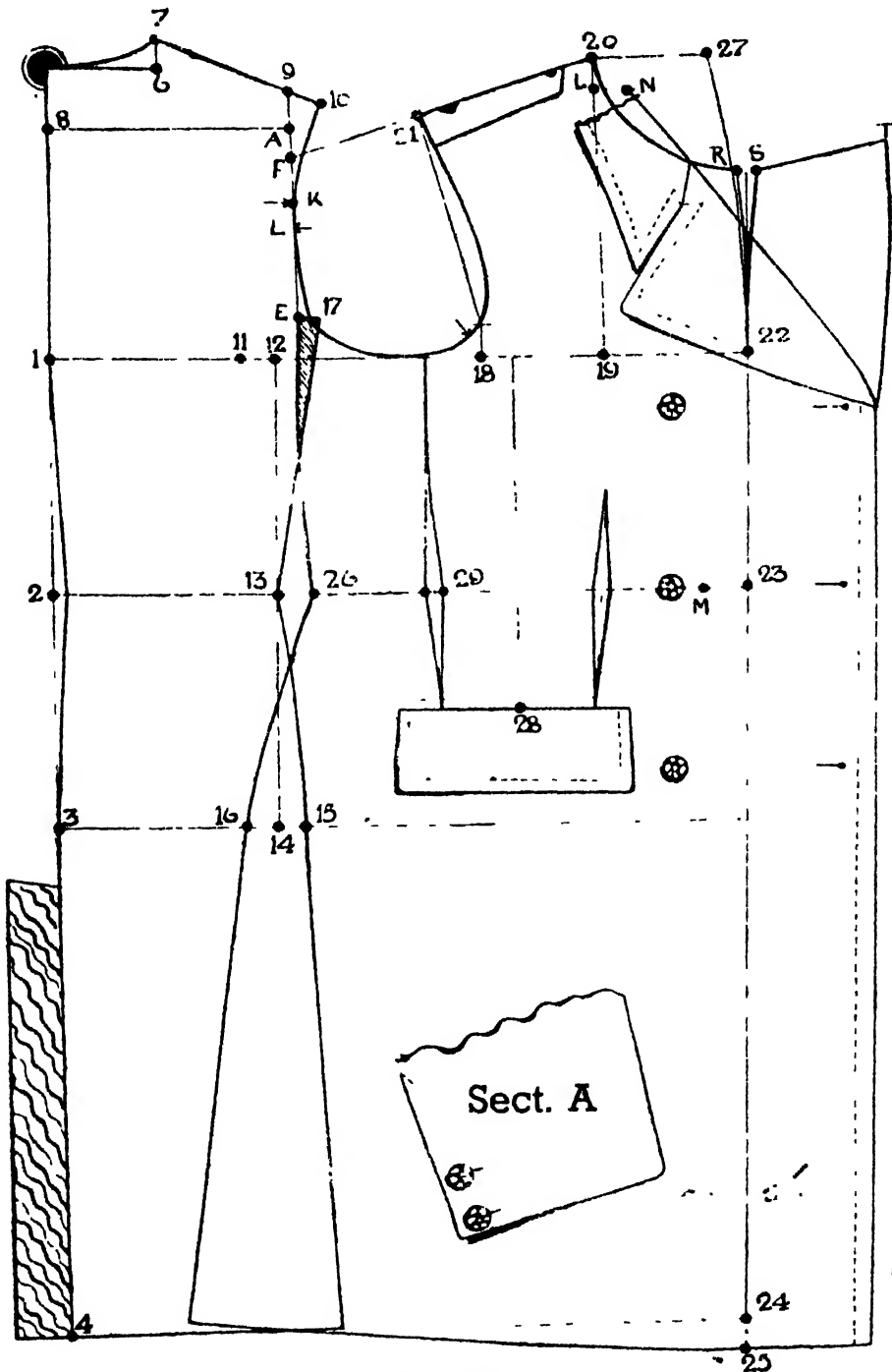


DIAGRAM 75.

6 from 0 = $\frac{1}{4}$ scale plus $\frac{3}{8}$ ".
 Mark up $\frac{3}{4}$ " to 7 and shape back neck to 0.
 8 from 0 = $\frac{1}{4}$ of 0 to 1 less $\frac{1}{4}$ ".
 A from 8 = across-back measure plus $\frac{3}{4}$ "; square up and down.
 9 from A = 1"; shape the shoulder from 7 through 9 and extend 1" to 10.
 11 from 1 = $\frac{1}{4}$ of half chest.
 12 from 11 = $\frac{3}{4}$ "; square down to 13 and 14.
 15 from 14 = $\frac{3}{4}$ ".
 16 from 15 = half the difference between the chest and seat measures plus 1".
 E is $1\frac{1}{4}$ " above the line from 1.
 17 from E = $\frac{1}{4}$ "; arrange a seam on each side; complete back scye to 10.
 Shape back side-seam from 17 to 13 and continue through 15 to bottom.
 18 from 11 = $\frac{1}{4}$ of half chest measure plus $3\frac{1}{4}$ ".
 19 from 18 = $\frac{1}{4}$ scale plus $\frac{3}{4}$ "; square up to 20.
 20 from 19 = $\frac{1}{4}$ scale plus $1\frac{1}{4}$ ".
 F from A = 1"; join to 20.
 21 from 20 = back shoulder (7 to 10) less $\frac{3}{8}$ ".
 Mark up 1" from 18 and shape scye from 21 through this mark to E, where forepart side seam overlaps the back $\frac{1}{4}$ ".
 22 from 1 = $\frac{1}{4}$ chest plus 4".
 Square down from 22 to 23 and 24.
 Add 1" from 24 to 25 and allow 4" beyond the centre line for overlap.

M from 5 = $\frac{1}{4}$ waist measure plus $4\frac{1}{2}$ ".
 26 from 13 = $\frac{2}{3}$ of the waist surplus, M to 23; complete the side-seam through 16.
 Square out from 20 to 27, $\frac{1}{4}$ scale plus $\frac{1}{4}$ "; curve to 22.
 R from 27 = $\frac{1}{4}$ scale plus $\frac{1}{2}$ "; shape the neck from 20 and allow $\frac{1}{4}$ " beyond the line 27, as at R.
 Carry line 23-22 straight up to neck and make S the same distance from the line as is R.
 Run almost straight out to T and join front edge.
 L from 20 = 1".
 Square out $1\frac{1}{4}$ " from L to N.
 Shape lapel crease to about 2" below the chest line.
 Mark $\frac{3}{4}$ " in front of 18 and square down to 28, for centre of pocket, $\frac{2}{3}$ of the forearm of sleeve.
 K, for back pitch, is $2\frac{1}{4}$ " from A. Drop $\frac{1}{2}$ " or $\frac{3}{4}$ " to L, for lowered pitch.
 The front pitch is $\frac{3}{4}$ " above 18.
 Take out a cut at 29, sewing out just two seams. Mark front dart of $\frac{3}{8}$ ".
 Complete the bottom run.

THE SLEEVE.

This is constructed on exactly the same lines as those described in the instructions for the Naval Bridge Coat on Diagram 64; it should be drafted by the system detailed there. The cuff finish is illustrated on Section A.

NOTE ON THE BRITISH WARM

The small overlapping of the side-seam at E-17 on the draft (Diagram 76) is a style feature—its effect being to give a small amount of "drape" at the back scye. This is permissible in the British Warm and enhances its appearance on certain figures. It should never be exaggerated, however.

MILITARY OVERALLS

Diagram 77

OVERALLS are worn with full-dress uniform for parade purposes, and also with the "shell" or mess jacket.

Those used for parade are made of very stout material, but for mess overalls a material of a much lighter weight is required.

These trousers are cut to fit the limbs very closely, and the waist and seat must not show any surplus material. Sitting room is of no great importance, the chief essential being an elegant and smooth effect when standing.

Down the side-seam a $\frac{1}{4}$ " welt or stripe is introduced. This is of scarlet cloth, and is sewn on the underside before the trousers are joined.

There are no pockets at the side, but a small tob may be inserted in the lining of the top edge of the front part.

In order that the stripe shall run from the front of the heel, it is necessary that the topside should be cut a little wider than the underside. A great help in arranging the bottom is a measure taken round the heel of the boot. In the draft this would be used in determining the width of the underside.

A decidedly hollow run is given to the topsides in the shin-bone region. This is strained out with the iron until it becomes perfectly straight. The effect of this will be to throw "spring" over the instep, and in order to retain it in its position the centre of topside at this part should be well shrunk.

Footstraps are sewn about $2\frac{1}{4}$ " up from the bottom. These fasten under the boot with hole and button.

The topside is well hollowed in the centre over the instep.

MEASURES: 32" waist; 38" seat; 30" leg length; 43" side; 16" knee; 15" bottom; 7" boot heel.

NOTE: The rise given to tops must be a little in excess of what would be used for mufti. The half-seat and half-waist measures are referred to in the details below.

INSTRUCTIONS FOR DRAFTING

SECTION A TOPSIDE

Commence by squaring lines from 0

- 1 from 0 = $\frac{1}{2}$ half-seat less $\frac{1}{4}$ "
- 2 from 0 = $\frac{1}{2}$ half-seat plus $\frac{1}{4}$ "
- 3 from 0 = the difference between length of leg and the side seam measure

4 from 3 = $2\frac{1}{2}$ "; square out

5 from 4 = $\frac{1}{2}$ waist plus $\frac{1}{4}$ ".

"Spring" the top out from 5 to 6, and connect to 3

7 from 0 = $\frac{1}{2}$ seat measure.

Halve the angle 7, 0, 2 as shown by line at 8.

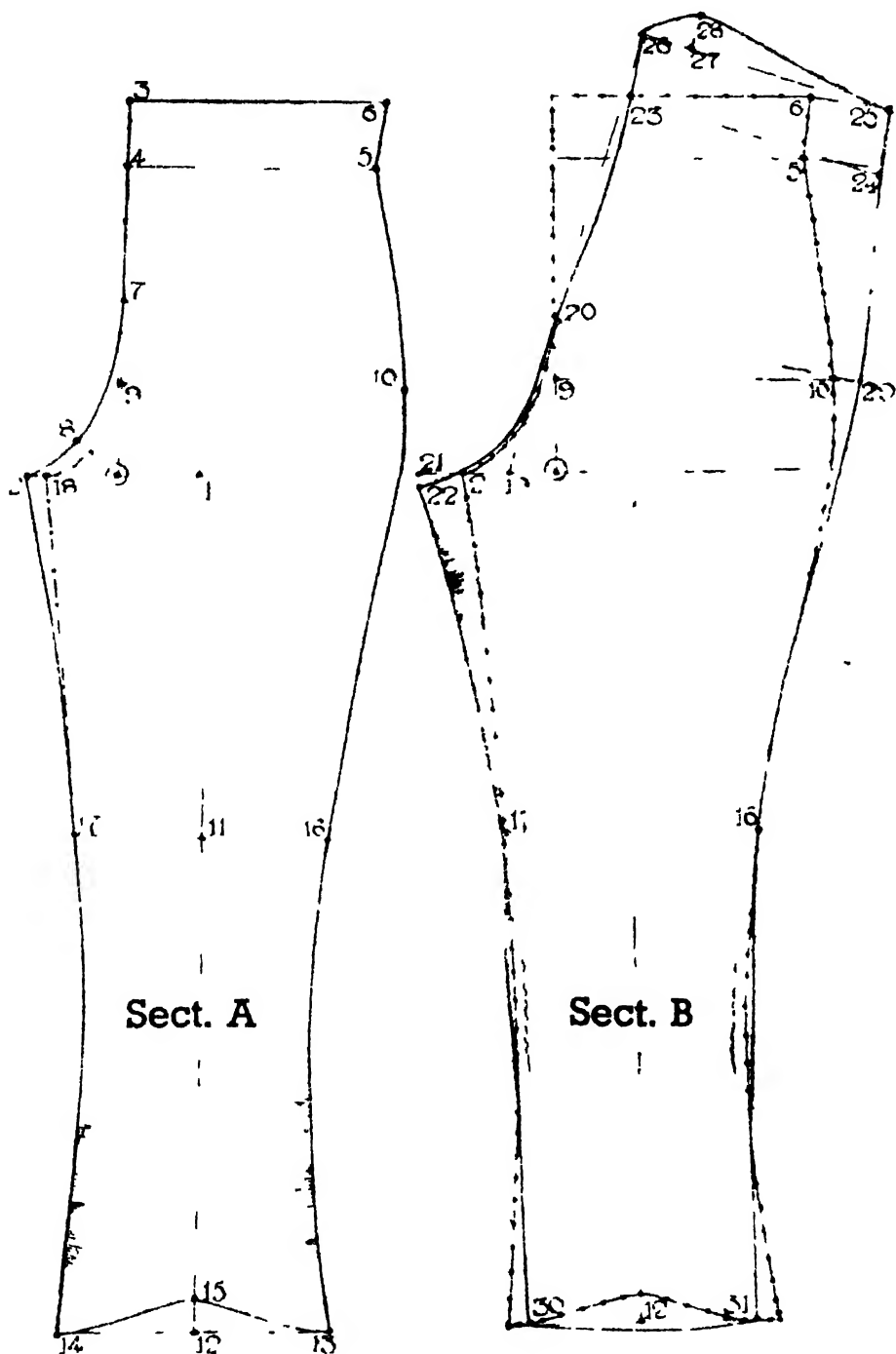


DIAGRAM 7.

252 OFFICERS' UNIFORMS FOR THE SERVICES

c from 0 = $\frac{1}{2}$ fork quantity 0 to 2 plus

$\frac{1}{2}$

Shape the fork from 7

9 from 0 $\frac{1}{8}$ half seat, square out by
front line

10 from 9 $\frac{1}{2}$ seat

Square down from point 1

11 from 1 = $\frac{1}{2}$ leg length less 2

12 from 1 full leg length

Deduct the heel circumference measure
from the width of bottom (15 less
7 5'), and mark out half the re-
minder plus $\frac{1}{2}$ " on each side of 1
as to 13 and 14

Hollow the instep 14' at 5

16 and 17 are each half the knee mea-
sure plus $\frac{1}{4}$ from 11

Shape the side seam from 6 and 5
through 10 and on to 16 and 13

The dot dash lines show the outline of
the dress side 15 from 2 being 1

11 is marked midway between 0 and 2

20 from 0 = $\frac{1}{4}$ seat plus $\frac{1}{2}$ "

Draw through 20 from 19 for seat line

1 from 2 = 13

2 from 21 1

At making the undersides should be
well trimmed out below 2

Connect 22 to 17

Using point 19 as a pivot sweep out
from 6 and 5

Square 23 to 24 by seat line making 24
from 23 $\frac{1}{2}$ waist plus $\frac{1}{4}$

Spring out from 24 to 5

26 is located by squaring to 23 1 the
seat line

7 from 26 12

5 from 27 11 complete top
shown

Shape the seat seam from 6 through
20 giving $\frac{1}{2}$ hollow below 25

Continue down to 22 hugging the 11
line of topside

1 from 20 1 cut measure plus 1

30 from 12 heel circumference plus
 $\frac{1}{4}$

1 from 12 11 the same as to 1

The dotted line in this section shows
the topside and the solid line the
underside

SECTION B UNDERSIDE

The topside having been cut out is laid
in a convenient position on the
material and the underside is con-
structed from it

AUXILIARY TERRITORIAL SERVICE SERVICE DRESS JACKET

Diagram 78

SPECIFICATION: The jacket is cut on the same lines as that for the khaki Service Dress jacket for Army officers of equal and higher ranks (for reference see Diagram 72, this chapter). Fronts are plain, with two upper patch pockets, pleated, and three-pointed flap. Two lower bellows patch pockets with plain flap. The flaps of both sets of pockets are fastened with hole and button. Four buttons are worn on the fronts. Lapels and collar of the step style. The back is plain, with a centre-seam and vent.

The sleeves have mitred laid-on cuffs, with a blunted point 6" up from the cuff edge; cuffs are $2\frac{1}{2}$ " wide at the narrowest part.

Shoulder-straps, carrying ranking stars are inserted at the sleeve-heads and are fastened at the neck end of shoulder, just clear of collar, by hole and button.

A self-cloth belt, 2" wide and fitted with a two-prong gill buckle, is worn with this jacket.

Material: Regulation khaki broadcloth.

MEASURES: 15" to waist; 26" full length; 7" across-back; $19\frac{1}{2}$ " to elbows; $29\frac{1}{2}$ " to cuff; 36" bust; 28" waist; 30 hips.

Scale is $\frac{1}{2}$ Chest Measure plus 6"—18".

INSTRUCTIONS FOR DRAFTING

Square lines from 0
1 from 0 $\frac{1}{2}$ scale plus $3\frac{1}{4}$ "
2 from 0 is the waist length
3 from 2 $7\frac{1}{2}$ " for normal hip line
4 from 0 is the full length plus $\frac{1}{2}$ "
5 is midway between 3 and 1
Square across from all these points
P from 2 $5\frac{1}{2}$ " draw the centre back seam from 0 through 5, just clear of 1 to P, 3, and 4. Mark the vent at X, $1\frac{1}{2}$ " below P
6 from 0 $\frac{1}{2}$ scale less $\frac{1}{2}$ ", square up 4" to 7
Shape the back neck from 7 to 0
8 from 1 across back measure plus $\frac{1}{2}$ "
Square up 2" from 8 to locate 9 and

continue to 10 on the line from 5
11 from the back seam at 1 $\frac{1}{2}$ scale
12 from 11 $\frac{1}{2}$ scale less $\frac{1}{2}$ ", square up 4" towards
13 from the back seam at 1 $\frac{1}{2}$ bust measure plus $2\frac{1}{2}$ "
14 from 12 is the same as from 0 to 1 plus $\frac{1}{2}$ scale
Draw a line from 14 to 5, and on this line locate 15 at $\frac{1}{4}$ " out from the line up from 10
Shape the back shoulder seam from 7 to 15, and the back seve from the latter point to a 'stop' $\frac{1}{4}$ " out from 9
16 from 14 is the same as from 7 to 15 less $\frac{1}{4}$ "

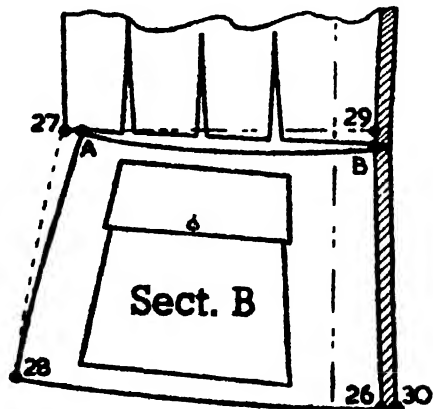
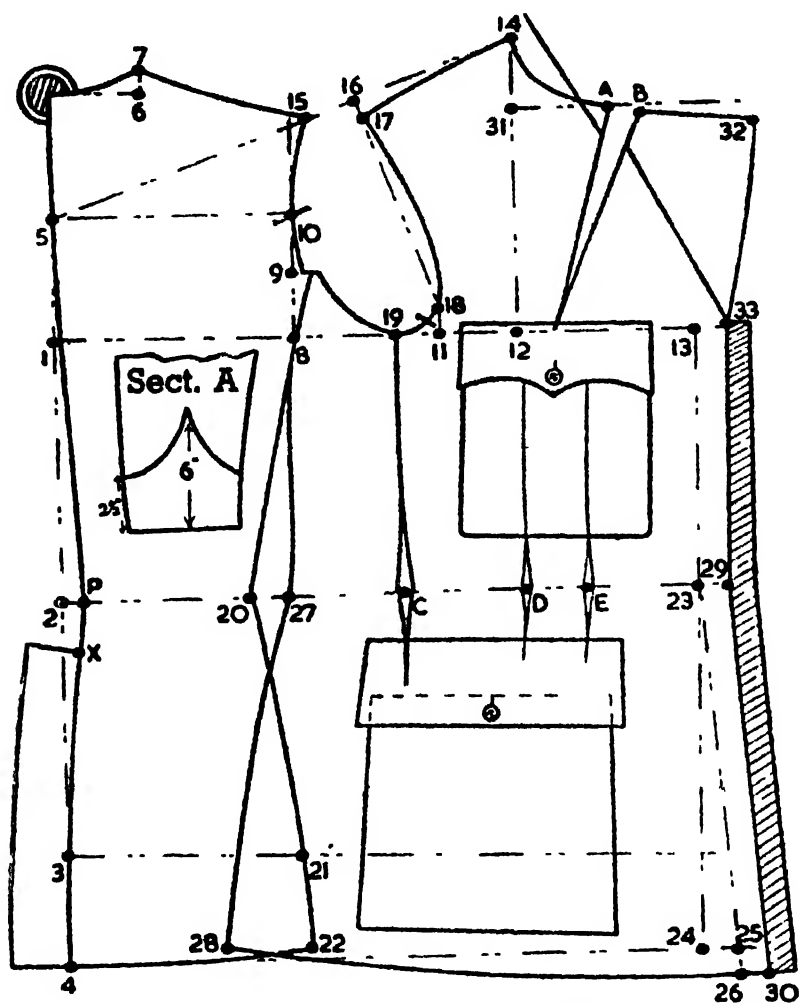


DIAGRAM 78

- 17 is $\frac{1}{4}$ " below 16, shape the forepart shoulder-seam from 14 to 17
 18 from 11 is $\frac{1}{2}$ ", draw a guide line to 17.
 19 from 8 is 3"
 Shape the cye from 17 through 18 and 19 to 9, where another "step" is formed; hollow about $\frac{1}{2}$ " behind the guide line 17-18
 20 from P - $\frac{1}{2}$ waist measure plus $\frac{1}{4}$ "
 21 from 3 - 7"; 22 from 4 - 7 $\frac{1}{2}$ "
 Draw the back side seam from the "step" at 9 through 8, 20, and 21 to 22, the last point is raised $\frac{1}{2}$ " above the line from 4.
 Square down from 13 to locate 23 and 24, mark forward 1" from 24 to 25
 The line 13-23 24 is the centre line; the extra "spring" from 24 to 25 will ensure adequate overlap for the garment
 26 is $\frac{1}{4}$ " below 25
 Measure the back from P to 20, place this amount at 23 and measure to 27 $\frac{1}{2}$ waist measure plus 3"
 28 from 22 is 2 $\frac{1}{2}$ " (average for the hip measure quoted)
 Shape the forepart side seam from the "step" at 9 through 8 and 27 to 28, making the last point on the level of 22
 29 from 23 and 30 from 26 are each 1', connect 29-30 for the lower part of the left forepart front edge complete the bottom edges by connecting 26-28 and 22-4, as indicated
 31 from 14 $\frac{1}{4}$ scale less $\frac{1}{4}$ ", square outwards
 32 from 31 $\frac{1}{4}$ scale plus 1 $\frac{1}{2}$ " and 1 $\frac{1}{4}$ " below the line from 31
 33 is marked at $\frac{1}{4}$ " out from 13 and is about $\frac{1}{4}$ " above the level of the point, draw outline of lapel and complete the front edge of the left forepart by connecting 32 33 20, as shown

- Take out a $\frac{1}{4}$ " dart at A-B; it should slope to the centre of pocket
 Take out an under arm dart from 19 to the pocket mouth; this dart is suppressed $\frac{1}{2}$ " to $\frac{3}{4}$ " at C, $\frac{1}{4}$ " from 27
 Mark two front darts at D and E. The former is about 4" from C, the two should be arranged, whenever possible, to run in line with the pleat edges of the upper patch pocket
 Mark the pockets as indicated, draw the crease line from 33, allowing for a $\frac{3}{4}$ " collar stand
 A button stand of $\frac{1}{4}$ " is allowed on the right forepart, as indicated by the shaded portion. The garment button left over right

SECTION A

This small diagram illustrates the lower portion of the sleeve and gives the dimensions of the mitred cuff. Width of the cuff will vary to some extent according to wrist size, it should, however, be kept reasonably narrow.

SECTION B

Though the specification states a plain front for the A I S Service Dress Jacket, it is permissible in certain cases to arrange the foreparts with a horizontal waist seam. This diagram illustrates the drafting of the lower section of the forepart.

- A is, on the basic waist line, B is $\frac{1}{2}$ " below 20
 Mark from 27 to B and take out the necessary darts, as indicated
 A is then located according to the amount of dart suppression and with allowance for a slight easing in of the skirt section. The contour of the upper part of the latter is hollowed about $\frac{1}{4}$ " between A and B. A little more round may be given at the bottom edge from 26 to 28.

NOTES ON THE DRAFT

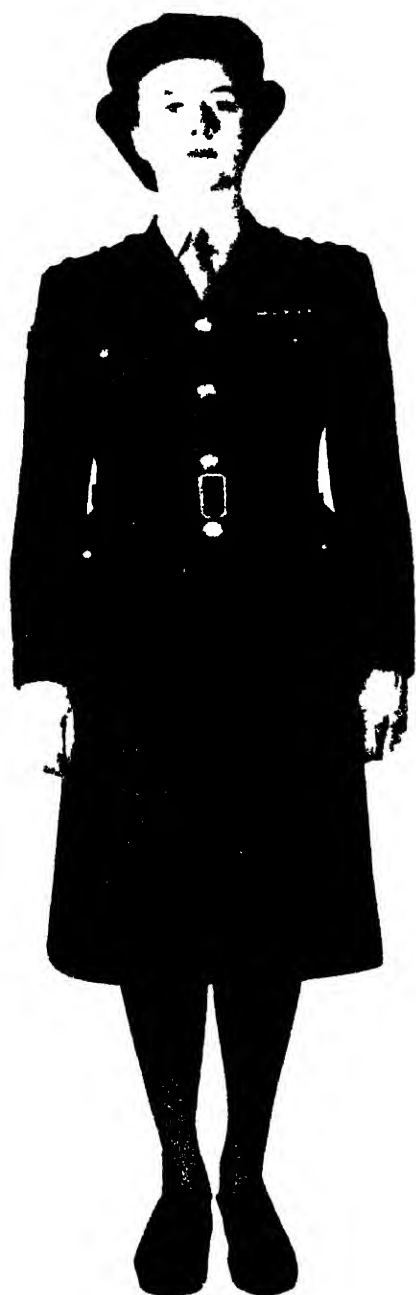
Dimensions given for the various sections of this draft are based upon the proportions of a normal figure of the size stated. Some latitude is allowed to tailors when dealing with particular figures. Suppression of the waist at side-seams (20-27) and the overlap at hips (21) may have to be modified according to the requirements of different figures.

Though the regulations specify a plain shoulder, some very

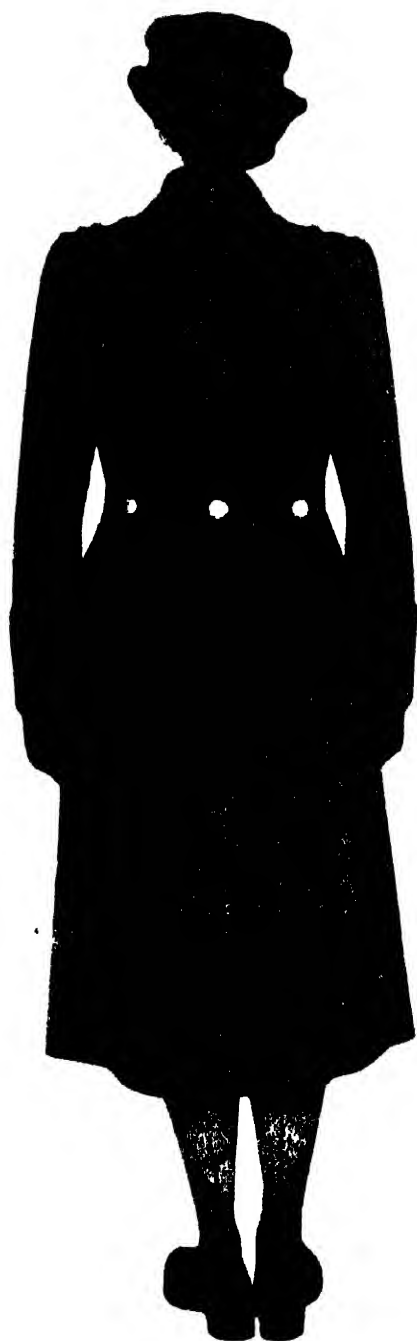
prominent-busted figures may be better fitted by the introduction of a shoulder to bust dart (as in a panelled jacket). This is permissible, but should be adopted only in extreme cases. If such a dart is employed, the dart at A-B will be eliminated and the width of lapel regulated accordingly.

Sleeve pitches are marked on the draft. The front one is placed at $\frac{5}{8}$ " above 11, and the back one at 10. For cutting the sleeve the same system as that described for the W.R.N.S. Reetee may be used.

Allowance is made throughout the draft for $\frac{1}{4}$ " seams, excepting the centre back-seam; this is sewn in the mark.



ALL THINGS COME TO US BY THE HANDS OF OUR SKILL



VI. L'ÉCLAIRÉES CRÉATION

AUXILIARY TERRITORIAL SERVICE GREATCOAT

THIS garment, illustrated by photographs on the facing page, is cut on exactly the same lines as those of the Army Officers' No. 1 Greatcoat described in the present chapter. It is permissible to take out a little more suppression at the waist to meet the requirements of a woman's figure. The shoulder-bust dart may be employed in the case of a figure with a prominent bust.

Length of the garment should be sufficient to clear the skirt of the wearer by approximately 1".

Material for the A.T.S. Officers' Greatcoat is the same as for the Army Officers'—regulation khaki mixture, milled and waterproofed.

AUXILIARY TERRITORIAL SERVICE DRESS SKIRT

Diagram 79

SPECIFICATION: Panelled front and back; no side-seam, but side dart from waist. Panels have plain seams. Average length is 16" from the ground. Waistband, 1½" wide.

Material: Regulation khaki barathea (to match jacket).

MEASURES: 27" waist; 39" hips; 28" front length.

The draft is arranged net—all seams to be allowed when cutting.

INSTRUCTIONS FOR DRAFTING

Square both ways from 0

1 from 0 = 1½" for waist line location

2 from 0 = ½ hip measure less ¾".

3 from 1 = 7½" (normal) for hip line location.

4 from 3 = ½ hip measure plus ½", point

4 from 2 is the same as 3 from 1

5 from 1 is the front length; draw the front, 1-3-5.

Draw the back from 2 through 4 to 6, marking the last point according to length

Draw the bottom edge from 5 to 6

7 from 1 = 4½"; 8 from 1 = ½ less than half-way between 1 and 2

9 from 2 = 4½"

A from 5 = 5½", draw the front panel from 7 to A, taking out ¾" at the former point.

10 from 3 = ½ hip measure; draw straight line from 8 to 10

11 from 1 = ½ waist plus the ¾" taken out at 7

12 from 8 = 1½"

Both 11 and 12 are placed full ½" above the line 1-2.

Shape the side dart from 11 and 12 to a point just below 10, as shown.

B from 6 is the same as from 5 to A

Draw a straight line from 9 to B and shape the back panel as indicated, taking out at 13-14 the amount necessary to reduce the waist to correct measurement

NOTE: Again the dimensions are average; allowances may be made one way or the other for different figures. The hem of the skirt should be about 2½"

A placket opening is made at the top of the left front panel, fastening with press studs or with a zip fastener.

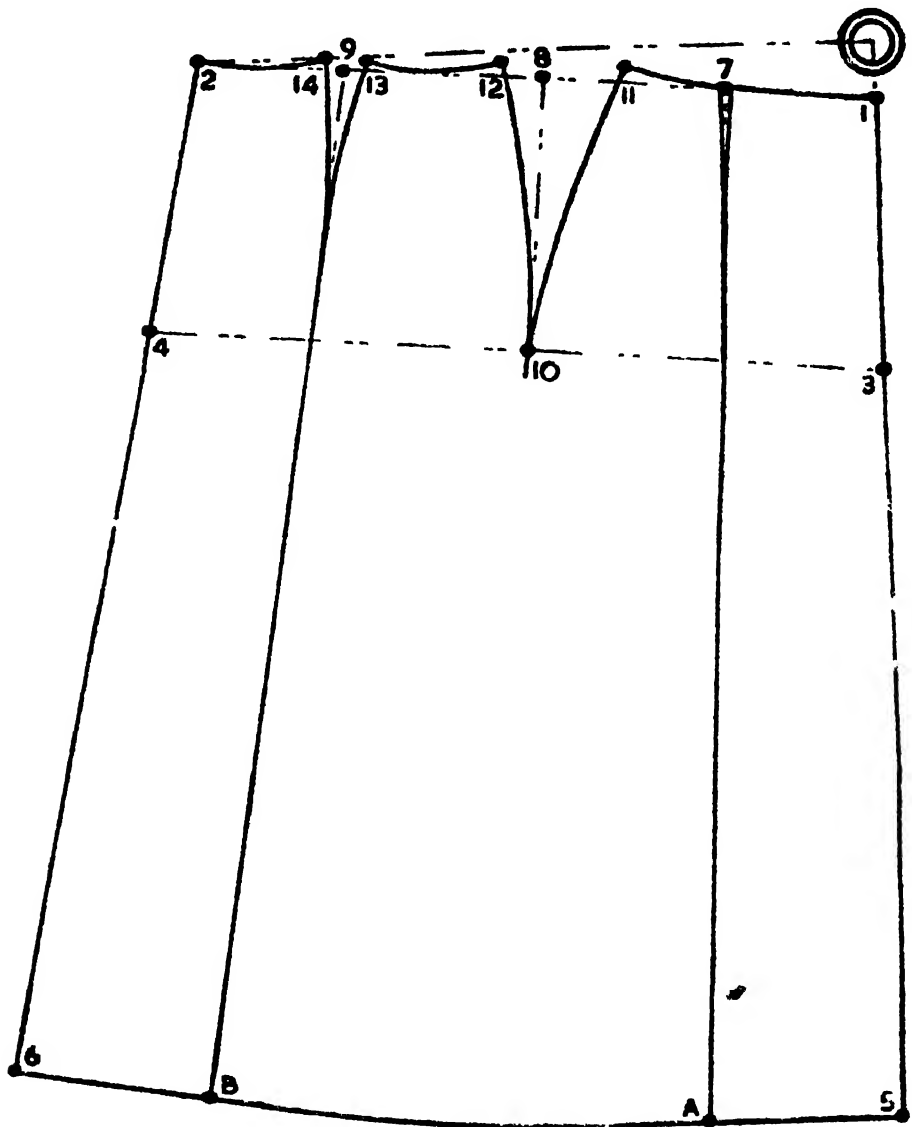


DIAGRAM 70

CHAPTER XXI

OFFICERS' UNIFORMS FOR THE
SERVICES

AIR FORCE UNIFORMS

By THE EDITOR

SERVICE DRESS JACKET

Diagram 80

SPECIFICATION: Patrol-style back to the waist, whole below the waist to the bottom. Cut fairly close on hips - no "flare." Side slits, 6" long.

Fronts have three buttons of standard R.A.F. design and a flat button under the belt with a button-hole $\frac{3}{8}$ " in length.

The belt is on runners, 5" long; each one passes through 1" loops at the side-seams, the loops being made from the same material as the lining.

There are no lower pockets. Upper breast pockets have patches with centre pleats the dimensions of which are the same as for the Army Service Dress Jacket, Diagram 72. There are two inside breast pockets, and a ticket pocket under the belt.

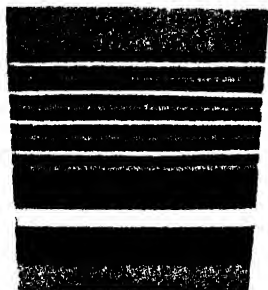
No breast dart from lapel to the upper pocket flaps; small gorge dart only.

Gold wings are worn; the cuffs carry ranking braid.

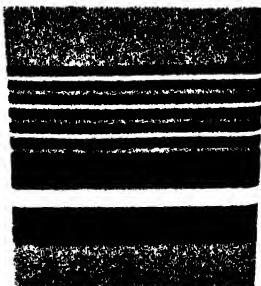
Material: Standard R.A.F. barathea.

The draft shown here is based on that of the standard patrol jacket, from which the arrangement of the skirt section is directly derived. When cutting, the patrol back may be drafted first and the pattern manipulated to produce the required design of the lower portion. This will be explained later.

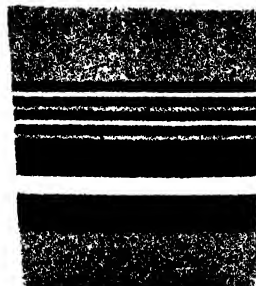
This draft is constructed by a proportionate system, the scale being derived from the chest measure.



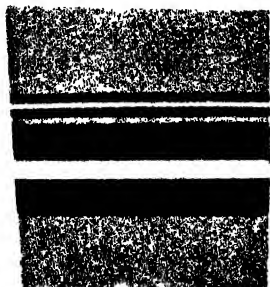
Marshal of the
Royal Air Force



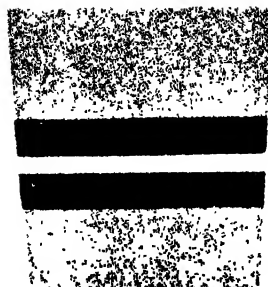
Air Chief
Marshal



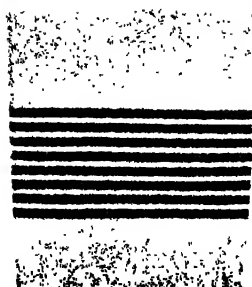
Air Marshal



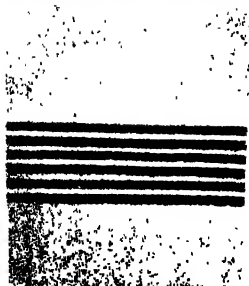
Air
Vice-Marshal



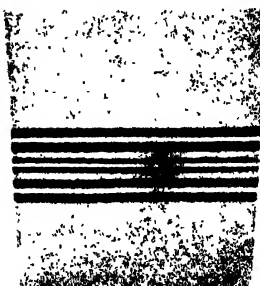
Air Commodore



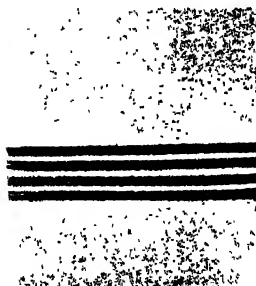
Group Captain



Wing
Commander



Squadron
Leader



Flight
Lieutenant



Flying
Officer



Pilot
Officer

R.A.F. RANKING BRAID, SERVICE DRESS SLEEVES.
(SHOULDER STRAPS HAVE SIMILAR BRAIDING.)



RAF CHICKEN TABLE 1 1

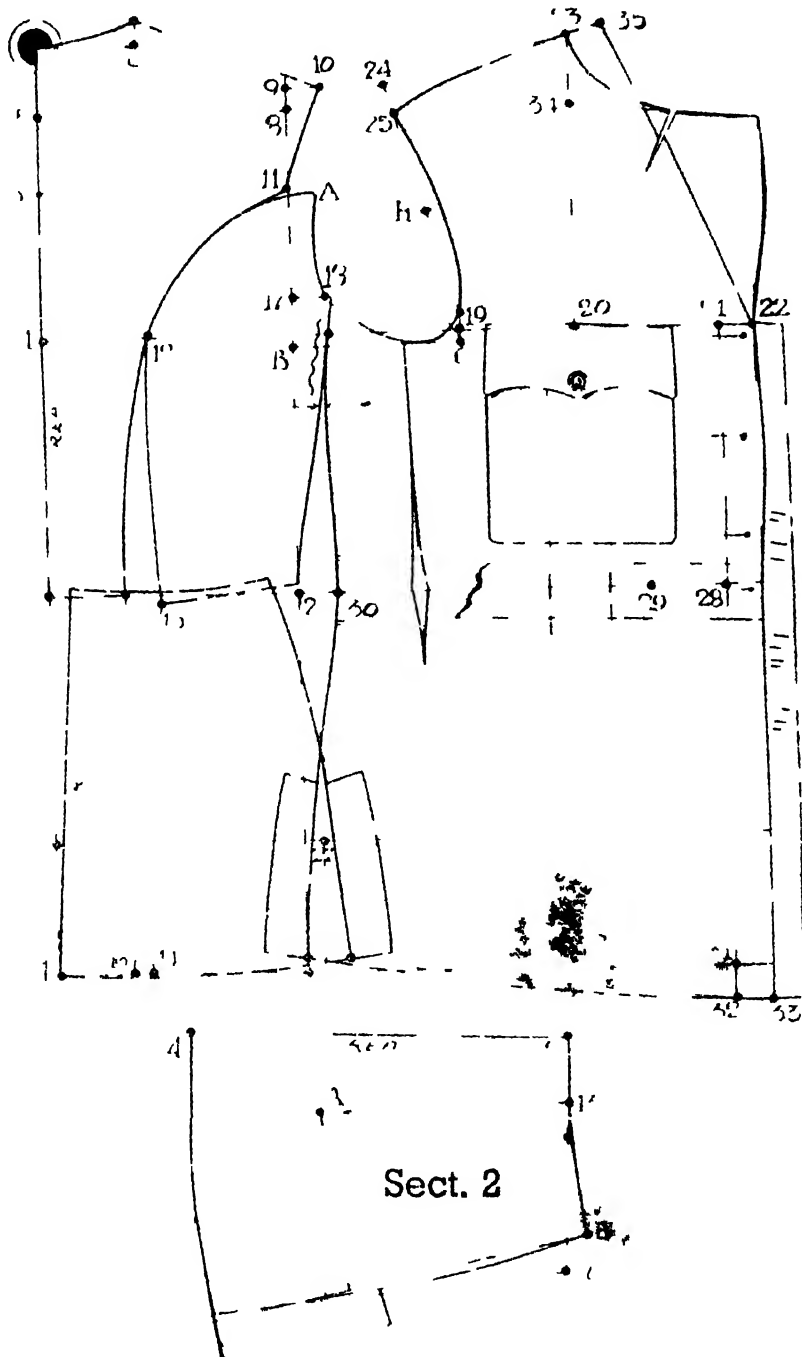


DIAGRAM 80

MEASURES: 17" to natural waist, 29½" full length; 7¼" across-back; 21" to elbow; 32" to cuff, 38" chest, 35" waist, 41" seat

Scale is ⅓ Chest Measure plus 6"—18½"
(Use a scale of 19" in this case)

INSTRUCTIONS FOR DRAFTING

Square lines from 0
1 from 0 ⅓ scale
2 from 0—waist length plus ¼
3 from 2—8" for the seat line
4 from 0 the full length plus ¼
5 from 0 ⅓ scale, 5x from 5 is 1½
Square across from all the above point and mark down the centre back as shown. The dash line from 2 to 4 represents the contour of the standard patrol back

6 from 0 ⅓ scale plus ¼'
7 from 6—¾" shape the back neck from 7 to 0
8 from 5 the across back measure plus ½"

Square up and down from 8, locating 9 and 11

9 from 8—¾", 10 from 9 ¼"
Draw the shoulder seam from 7 to 10 and the upper part of back scye from 10 to 11, as indicated

12 from 11 3½" (This amount will require variation according to the type of figure, it should never be too great)

13 from 2—2½" 14 from 4—3½"
Shape the side seam of the bodice as shown, from 11 through 12 and 13 to 14, thus completing the outline of the patrol style back

15 from 13 1", and is located ¼" below the waist line

16 is ½" from 11 and is slightly below the level of that point

Shape the back part of side-body from A, just clear of 11, through 12 to 15 and 16, the last point is ½" from 14
17 is located 1" above the chest line
18 from 17 1" 2 ¼" step is formed at 18

Curve from A to 18, as indicated

19 from 1 ⅓ scale plus 1"

20 from 19=⅓ scale plus ½"

21 from 1=⅓ chest measure plus 2½"

22 from 21=1"

Square up from 20 to 23, making the distance ⅓ scale

Draw a line from 23 to 5 and on this line measure from 23 to 24, the same amount as from 7 to 10 on the back less ¼'

Connect 24 to a point 4' above 11 locate 25 at ½" below 24

11 is midway between 23 and 10

Shape the forepart shoulder seam from 23 to 25, and the front scye from the latter point to the point ½" above 11 hollowing ½" at 11

Drop the chest line ½' as from B to C and continue the run of scye to a point ¼" below 15 as indicated
Make a step similar to that at 18
Draw the front seam of the side body from the step at 18 to 26 and complete this section by connecting to 15 (Notice that the bottom of side body is raised ¼" above 26)

27 from 3, on the seat line 8½" or it may be placed ¼" from the line continued down from 17—B 26

1 is at the bottom of the line S 1 ¼" from L and is ½" above the line squared from 4

The lower, or skirt, section of the back may now be traced as shown by the solid outline. Mark in ½" at 2 and ¼" at 26, shape a slightly hollow run at the top of skirt, as indicated, and draw the back to 4 and the side seam to S. Connect S—4 as shown

(The width of skirt section illustrated may be taken as reliable for the average figure with the measures quoted. Variations for smaller and larger sizes will be made accordingly)

Square down from 21 to locate 28, 31, and 32

29 from 2 ⅓ waist measure plus ¼

Measure the distance between 28 and 29, and take out this amount in waist suppression by ½, the following means

Make 30 from 26 about 1¼", take out ½" at the under arm and ¼" at each of the front darts. (The latter

are placed in line with the edges of the pocket pleat.)

1 from the line squared from 27 is $\frac{1}{2}$ ", and is $\frac{1}{2}$ " above E.

Shape the forepart side seam from the "step" below 18 through 30 down to 1.

Now connect 2 to 13.

32 from 31 is 1", 33 is located on a line squared down from 22.

Shape the bottom edge of forepart from 33 to T.

Draw the front edge from 22 to the bottom, putting on a slight round between the chest and waist lines, as indicated.

This contour will represent the edge of the left forepart, for the right one a button stand is allowed, about 1" in width as shown by the shaded portion.

Mark the side slits, as indicated, allowing for the tacking.

34 from 24 $\frac{1}{8}$ scale less $\frac{1}{4}$ " shape the gorge and the lip 3 $\frac{1}{2}$ " wide at the top.

5 from 23 1" for the collar stand and crest line.

Mark the breast pockets and the belt position and complete the draft.

NOTE: Balance marks are placed on the side seams, at a point 2" below the level of B. The back is divided into the forepart from the top of the balance marks as indicated by the wavy line.

SERIES

This diagram shows the manipulation of the patrol back pattern in order to produce the skirt section. It is the more effective way of constructing that part, though superimposition on the main draft may be adopted, if preferred. Both methods are indicated, so that the reader will see the actual construction of the skirt and its position on the main draft.

The line 2-4 represents the part of the main draft bounded by the same points (as the dash lines).

13, 15, and 26 are reproductions of those points on the main draft, the

portions indicated by the dash lines are the *overlapped* lower part of the patrol back.

With A as a pivot, swing the pattern so that 15 moves to 13. This will cause 26 to go up to point B. Now draft the outline of the skirt section as illustrated, hollowing gradually at the waist seam.

It will be noticed that the side seam has been brought in a little at the bottom, this will be effective in producing the relatively close fitting skirt necessary to the design. Care must be taken, however, not to make this too close, there should be enough width to allow the side slit to hang correctly.

Two seams must be added at the waist seam from 2 to B.

NOTES ON MAKING IT

As there are no lower side pockets in this service jacket, the sewing out of the front darts must receive the extra care of the tailor. The darts should be terminated fairly high and should be sewn out gradually at their ends, in order that the fullness they produce may be evenly pressed away over the hips. This must be done very carefully so that the material is not pushed forward or backward.

In the case of a figure with very small waist in relation to chest and seat it is better to keep the suppression at the front darts as small as possible and to increase the amounts taken out at the under arm dart and side seams. When this is done care must be used in drafting the contour of the forepart side seams—they must not have too much "spring" at the hip region (see point 27).

THE SLEEVE

The back pitch is located at point 11 and the front one at a point in the sleeve $\frac{1}{2}$ " above the level of C. The sleeve may be constructed by the same system as that shown for the Army No. 1 Dress Jacket—Diagram 71.

NEW STYLE SERVICE DRESS WEAR WAISTCOAT (Optional)

Diagram 81

SPECIFICATION: Single-breasted fronts, with six R.A.F. Sgilt buttons; edges single-stitched. Cloth neck-pieces. No back-straps. Back cut from artificial silk twill; striped inside lining. Two lower patch pockets only.

Material: Standard R.A.F. barathra.

(The garment is usually worn under the Service Dress Jacket.)

This draft is constructed by a proportionate system, the scale being derived from the chest measure

MEASURES: $12\frac{1}{2}$ " opening, 26" length; 36" chest, 33" waist
 $16\frac{1}{2}$ " to waist (at back)

Scale is $\frac{1}{3}$ Chest Measure plus 6"—18"

INSTRUCTIONS FOR DRAFTING

Square lines from 0
1 from 0 = $\frac{1}{3}$ scale
2 from 0 = waist length plus $\frac{1}{2}$
Square out from the above points
3 from 2 = $\frac{1}{3}$ "
4 from 3 is about 2" and is slightly
"sprung" out
Shape the centre back seam, 0-1-3 4
5 from 0 = $\frac{1}{3}$ scale plus $\frac{1}{2}$ "
6 from 5 = 1", shape the back neck from
6 to 0
7 from 0 $\frac{1}{3}$ of the distance between 0
and 1; square out
8 from 1 = $\frac{1}{3}$ scale 9 from 8 $1\frac{1}{4}$ "
(1-9 may be registered by application of
the across-back measure if this has
been taken)
Square up from 9 to locate 10 and 11
11 from 10 $\frac{1}{4}$ "; draw back should
seam, 6-11, as shown
12 from 8 = $\frac{1}{2}$ half chest
13 from 12 = $1\frac{1}{2}$ "
14 from 13 = $\frac{1}{3}$ scale plus $\frac{1}{2}$ "
15 from 1 = $\frac{1}{2}$ chest measure plus $1\frac{1}{2}$ "
Square up from 14 to 16 an amount of $\frac{1}{2}$ "
less than from 1 to 0 on the back
Draw a line from 10 through 16 to
locate 17 at $\frac{1}{2}$ " from 16
18 from 17 is the same as 11 from 6 on
the back less $\frac{1}{2}$ "

Drop $\frac{1}{4}$ " from 18 to 11; lay the
shoulder seam
20 from 13 $1\frac{1}{4}$ " 21 from 20 $\frac{1}{2}$ "
22 is $\frac{1}{2}$ " from 12 and 18 $\frac{1}{2}$ " below the
chest line
Draw the armhole from 10 through 11
and 22 round to 17 as indicated
Square down from 15 to locate 23 on
the waist line
24 from 3 $\frac{1}{4}$ "
25 from 24 $\frac{1}{2}$ waist measure plus
 $1\frac{1}{2}$ "
The distance recorded between 23 and
25 is taken out at the side seam be-
tween 26 and 27. Thus 1 effected by
squaring down from 22 to A (on waist
line) and taking out $\frac{1}{2}$ of 23 25 from
A to 26, and $\frac{1}{2}$ from A to 27
Draw the side seams of back and fore-
part, as shown, 'sprung' out
slightly at 28 and 29
30 and 31 are established by applying
the opening and length measures, less
the back neck, adding $\frac{1}{2}$ " to the
length. Draw front edge $\frac{1}{4}$ " beyond
15-23

Complete the draft as indicated

NOTES: The dimensions given for the
patch pockets are consistent with
regulations and are in proportion to

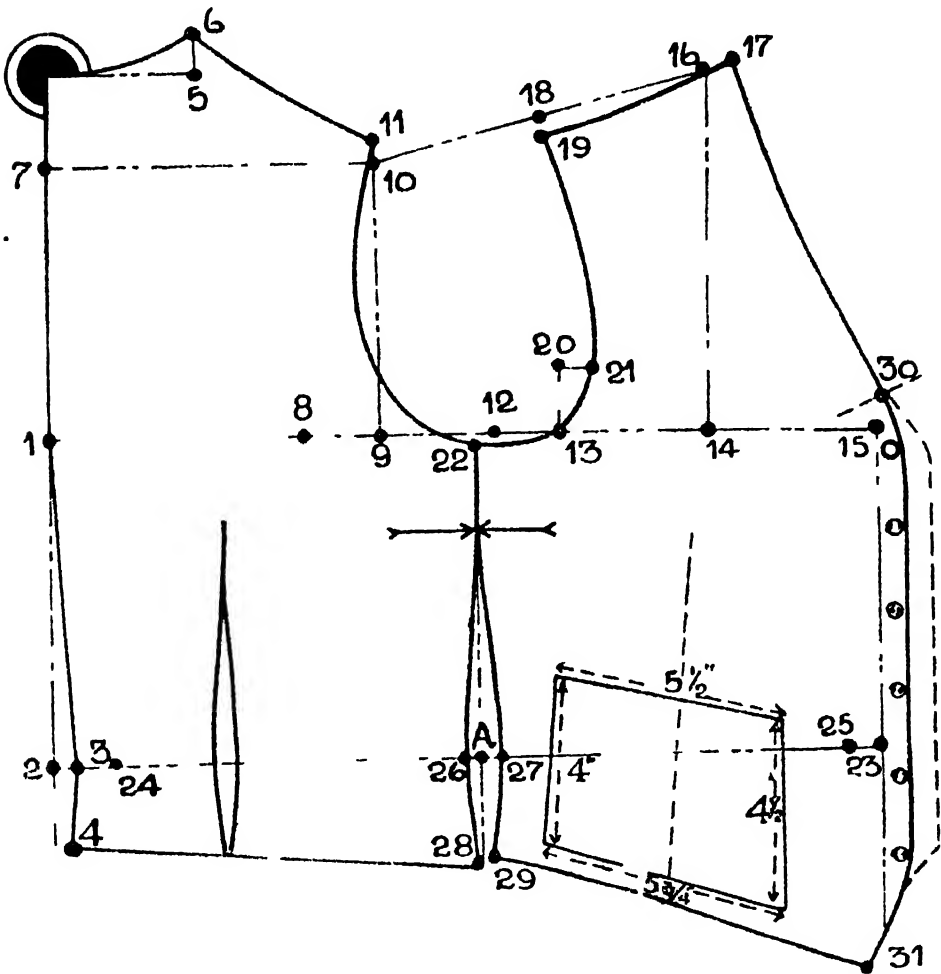


DIAGRAM 81

the size of this draft. A certain amount of latitude is permissible when dealing with the larger types of figure; the pockets should, however, not be made much bigger than the one shown here.

The dart at the back is about 1" or in extent at the waist. A moderately

suppressed front dart may be taken out if required in the usual position on the forepart (see the dash line).

It is important to mark the run of the bottom edge as straight as possible, so that it is in harmony with the line of the bottom of the patch pocket.

GREATCOAT

Diagrams 82 and 83

SPECIFICATION: Double-breasted fronts, with appropriately wide collar and lapels. Two slanting side pockets, with flaps. Two inside breast pockets; ticket pocket in the right outside pocket. Ten R.A.F.-design buttons. A sword slit is left at the under-arm dart, in the waist position.

The back has an inverted pleat extending down its full length; at the lower section, from the waist, a concealed vent is made, fastening with two hidden buttons. There is a half-belt at the back waist, with two buttons; two pleats are inserted under the belt—one on each half back. The sleeve has formed cuffs, 5" wide and with tacked rounded corners.

There are built-in shoulder-straps, carrying the customary ranking braid.

Regulation length is 14" from the ground.

Material: Standard R.A.F. moss cloth, or approved melton.

This draft is constructed by a proportionate system, the scale being derived from the chest measure. The measures are assumed to have been taken over a waistcoat, pullover, or similar garment; it will be necessary to make the usual additions for overgarment construction. The scale is, therefore, based on a 2" increase of the chest measure—making it 38"

MEASURES: 17" to natural waist; 45" full length, 7 $\frac{3}{4}$ " across-back; 21" to elbow; 31" to cuff; 36" chest; 33" waist; 40 $\frac{1}{2}$ " seat. (Height: 5' 7".)

Scale is $\frac{1}{3}$ increased Chest Measure plus 6"—18 $\frac{3}{4}$ ".
(Use a scale of 19" in this case.)

INSTRUCTIONS FOR DRAFTING

DIAGRAM 82

Square line: from 0
1 from 0 $\frac{1}{2}$ scale plus $\frac{1}{2}$ "
2 from 0 natural waist length plus $\frac{1}{2}$ "
3 from 2-8" for the seat line
4 from 0 = full length plus $\frac{1}{2}$ "
5 from 0- $\frac{1}{3}$ of 0 to 1; 5x from 5-2 $\frac{1}{2}$ "
Square across from all the above points
6 from 0 = $\frac{1}{3}$ scale plus $\frac{1}{2}$ "
7 from 6- $\frac{3}{4}$ ", shape the back neck from 7 to 0.

S from 5x the across back measure plus 1"
Square up and down from S to locate 8, 9, 10, and 11
10 from 9-2 $\frac{1}{4}$ "; 11 from 8- $\frac{1}{4}$ "; 12 from 11- $\frac{1}{4}$ "
Draw the back shoulder seam from 7 to 12 and the upper part of back scye from 12 to 10; a $\frac{1}{4}$ " "step" is made at the last point.
The centre back is suppressed $\frac{1}{2}$ " at

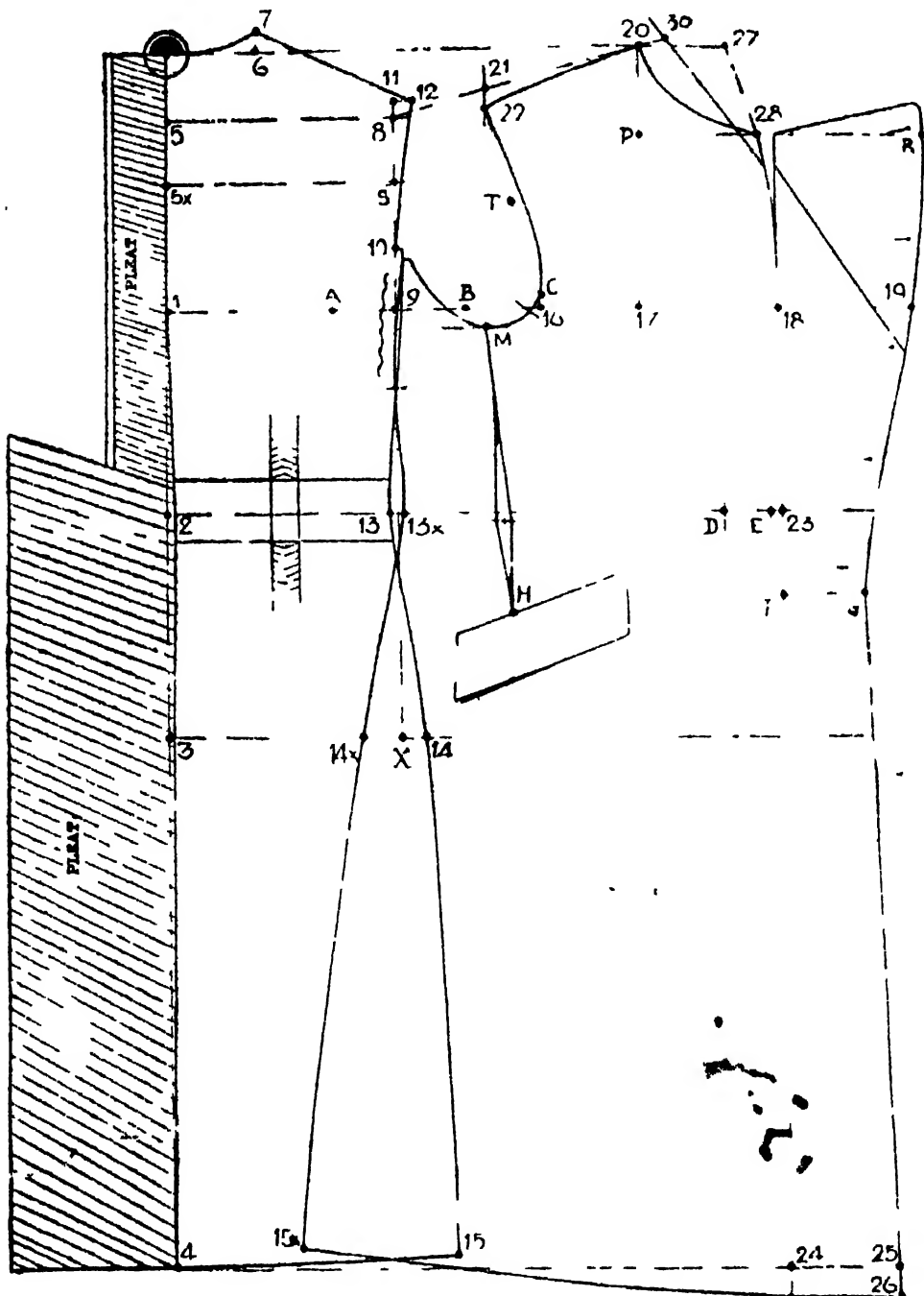


DIAGRAM 52

point 2, and its basic contour is shown as 0-1-2-3

The upper pleat is 2" deep and its centre is cut through, one seam being allowed down its length

The lower pleat is $6\frac{1}{2}$ " or 7" deep and its centre falls on the crease edge of the cloth, at the first stage it is not cut through

13 from 2 $8\frac{1}{4}$ ' this amount include allowance for the small pleat under the belt as indicated

Continue the line 5-10-9 down to the seat line thus locating X

14 from X 1" 15 from 4 11' (The amounts may be varied according to the size and type of figure) Draw the side seam of back from the step at 10 through 13 and 14 to 15 raising the last point 2" above the line squared across from 4

A from 1 $\frac{1}{2}$ half chest

B from A $\frac{1}{2}$ scale

16 from B $2\frac{1}{2}$ '

17 from 16 $\frac{1}{2}$ scale plus $\frac{1}{2}$

18 from 1 $\frac{1}{2}$ chest measure plus $3\frac{1}{2}$

19 from 18 $5\frac{1}{2}$ ' (An approximate amount for the size of figure)

Square up from 17 to locate 20 on the line squared across from 16

Draw a line from 20 to 8 and on this line measure from 20 to 21 the same as from 7 to 1 on the back l.e.s $\frac{1}{2}$ '

22 from 21 $1\frac{1}{2}$ ' draw guide line from 22 to C and on it mark D at mid-way between the two points

The chest line is dropped 6' below points 9 and 16 is shown at M

Shape the front scye from 22 to C hollowing $\frac{1}{2}$ " at D continue to the dropped line and round to $\frac{3}{4}$ " below 10, making a $\frac{1}{2}$ " step at the last position, as indicated

D from the centre back at waist measure plus $\frac{1}{2}$ from D $\frac{1}{2}$ allowance for seam and ease

Square down from 18 to locate 23 and 24

There is an amount of 1" between E and 23 - this is taken out at the under arm dart, located at M and H. W on the dropped scye line is 2" in front of B, draw a line to H, slightly forward and shape the dart as shown making the point of suppression $\frac{1}{2}$ " below the waist line

13x from 13 $\frac{1}{2}$ " 14x from 14 $1\frac{1}{2}$ 15x from 15 $6\frac{1}{2}$ "

Shape the forepart side seam from the step below 10 through 13x and 14x to 15x

There is a $\frac{1}{2}$ " overlap on the side seams from 9 to the balance marks (3" below the basic chest line)

The back is eased into the forepart between top and balance marks as shown

1 from 23 $3\frac{1}{2}$ ' G from E is the same

25 from 24 $1\frac{1}{2}$ ' 26 from 25 1'

Shape the front edge from 11 through G to 25 and 26 connect 26 and 15x by a gradually curving line

Square up from 18 to the top of centre line

P from 20 $\frac{1}{2}$ scale plus 1 R from P 11'

7 from 20 $\frac{1}{2}$ scale plus 1

Curve from 27 into the centre line

indicated thus locating S on the line squared from P

Shape the gorge from 20 to 25 and 26 out the gorge dart (it is cut out at the top)

It is important to keep the front part of the dart quite straight

The point of lapel is raised about 1" above R on the line squared from P 30 from 20 is $1\frac{1}{2}$ ' for the collar stand strike the crease line is shown terminating at a point 14' below 19

Shape the edge of lapel under it and complete the dart

NOTES

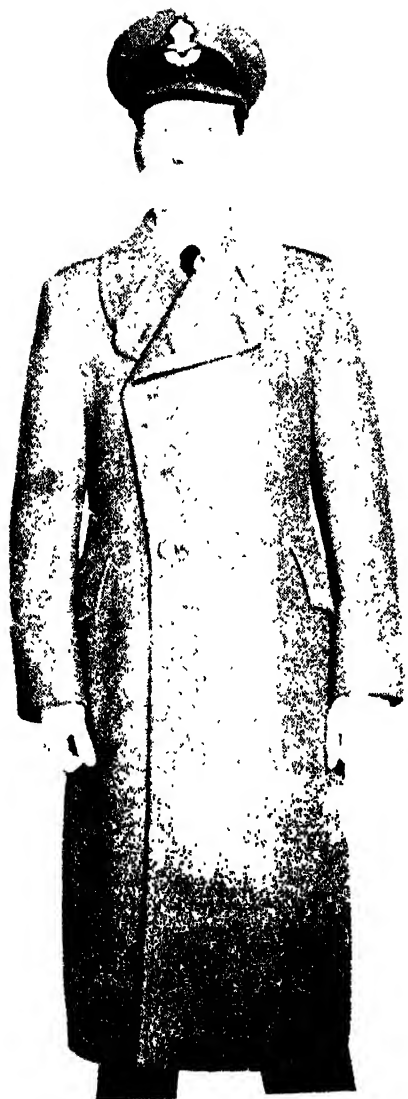
1. The effect on a garment of the length may be fixed by making point H about 11" down from the eye and $5\frac{1}{2}$ " in from the side seam

Width of lapel and amount of skirtiness at the bottom of side seams will be adaptable to height and general size of the figure. The length of the coat however should be made in accordance with the regulation 14" from the ground

Mark the sleeve 1" indicated the back one at S and the front one $\frac{1}{2}$ " above the level of the dropped eye

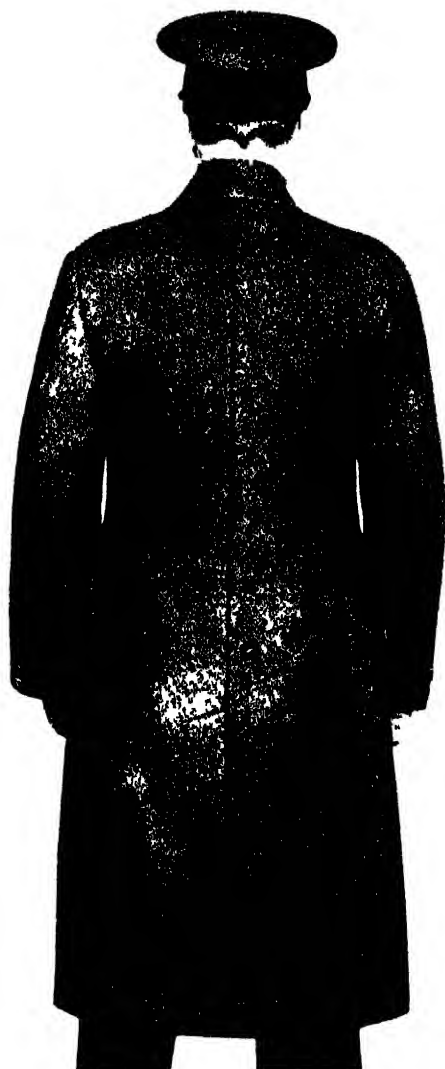
ARRANGEMENT OF THE BACK PLEAT (DIAGRAM 83)

Though this is not easy to describe by means of the written word it is hoped that the accompanying diagrams will assist the reader in following the instructions



By courtesy of the RAF, London

RAF OFFICER'S GETAICOAT.



RAF OFFICERS WARM COAT
 & STYLE SIMILAR TO ARMY BRITISH WARM

In most cases, probably, the work of dealing with the pleat will be the concern of the tailor who is making up the greatcoat. However, the cutter should know something about the construction of this part.

SECTION 1

The line 0-0 represents the crease edge of the cloth.

A portion of the back is illustrated, on the double of the cloth, with the *left* half uppermost.

Contour 4-5-6 is the side seam.

1-2 is the waist line.

3 is about 1½" above 2.

1-3 is on the waist line at the centre back seam position.

The line 3-1 is cut through. (It is necessary to raise point 3 above the line 1-2, as indicated, in order to ensure that there will be the requisite cloth at that part for the tucking.)

Line A is the centre back line B-1 from 1-1-A.

Cut through line B from A to the bottom.

The upper pleat is shown above 1, with its seam allowed, as illustrated by the shaded portion.

Up to this stage the back is laid down in exactly the same position as that indicated in the main draft.

FOLDING THE LOWER PART

Fold the part marked by N (with the line B) over towards the back, indicated by the arrow. This part will then form the facing of the *left* half of the pleat vent, 1" being taken from it, width in order to make the 3".

Now fold the part marked by M (the yards) indicated by the arrow.

SECTION 2

In this diagram the effect of the two foldings is shown.

Line P, previously having been turned back. Its original design is indicated by the dash line, its reduced width is shown by the solid line.

The part of line B on the *right* half of the back is folded under so that it can form the lower facing.

Line C is marked on the *right* half of the back at the position of the fold of line B in the centre back.

Line D from line C and line E from line D are each 2".

These lines compose the actual pleat, which is formed by folding at line D and bringing line C over to line E.

Two button holes are placed in the left (uppermost) half back, as shown.

SECTION 3

This diagram shows the tuck at top of the lower pleat.

The main part of it is ½" wide and the stitched triangle 1 ¼" high.

SECTION 4

Here is depicted the hilt belt, which should be 2½" wide. It is lined with the same material as the coat. It has two dummy holes and two buttons. The former must both run from the *left* of the buttons, as shown. The buttons are plugged through their shanks being covered by a piece of melton.

There is also a triangular tuck at the top of the upper pleat the same size as the one at the waist. It is placed 3½" from the sewing on edge of the under collar and is *not* tacked. Above the tuck the centre back seam is sewn and pressed open in the ordinary way. A row of stitching goes down *each* side of the seam for 1½" from the tuck.

THE SLEEVE (Diagram 53)

This is cut on lines that are based on previous ~~style~~ drafts. The style features are arranged according to regulation.

There is a cuff 5" deep, which has rounded corners at the hind arm seam. These are tacked at a point ¼" above the bottom of the cuff.

Square line from 0 to 1 from 0 is the same as the distance between the back pitch 8 and the dropped eye line (Diagram 52).

2 is the elbow length and 3 is the cuff length applied in the usual way deducting the across back measure and allowing for seams.

4 from 0, diagonally, is the same as the combined distances of 8 to 12 on the back and 22 to the front pitch mark on the crepart (Diagram 52).

5 from 0 and 6 from 3 are each ½" each plus ¼" 7 from 5 is 1" each plus ¼"

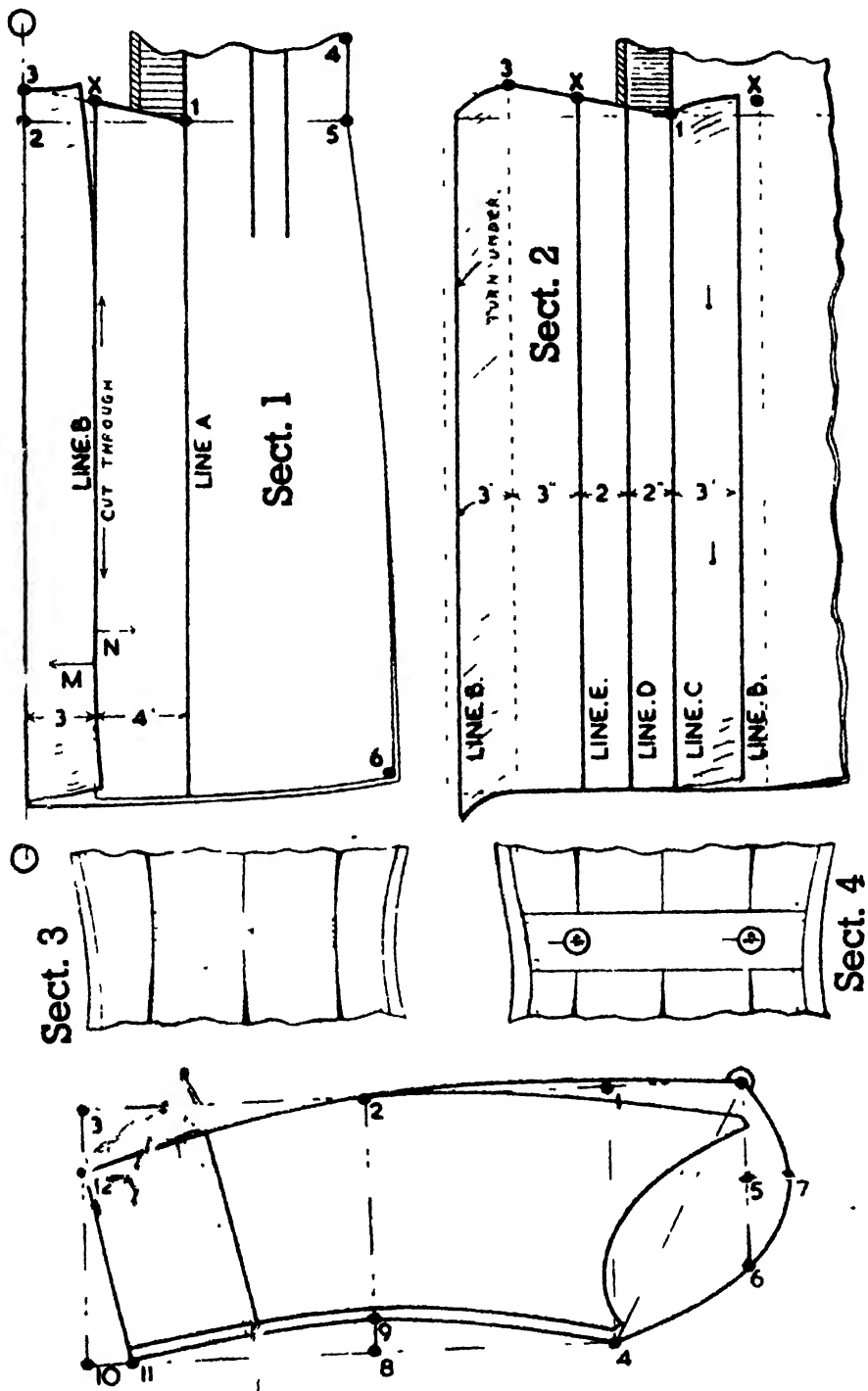


DIAGRAM 83

Shape the crown of the sleeve from 4 through 6 and 7 to 0.

Square down from 4 to locate 8 and 10

9 from 8 is 1"; 11 from 10 is 1½"

Shape the forearm seam from 4 through 9 to 11

12 from 3 is 2½" in this case the amount will be varied to suit particular sizes of arm

Shape the hindarm from 0 through 2

to 12, with a slight round between 0 and 2, as indicated

Measure the under part of the scye and apply this amount from ½" in at 4 plus ½" from 4 to a point opposite 0, for the under half. Shape the top part of under half, as shown dropping ½" below the line 1-4. Shape the forearm parallel

Shape the hindarm of the under half into 2 and complete the draft

WOMEN'S AUXILIARY AIR FORCE SERVICE DRESS JACKET

Diagram 84

SPECIFICATION: The fronts are button-three, with one flat gilt button to come under belt. Regulation upper pleated patch pockets with three-pointed flaps. No lower side pockets. Step-style collar and lapels. Front and under-arm panels.

The back is plain with a centre-seam; side vents, $5\frac{1}{2}$ " long.

The belt is in two sections, each one extending from side seam to front only. It fastens with a two-prong gilt buckle and is fitted with three pairs of eyelets, worked in twist.

Sleeves are plain and carry ranking braid exactly the same as for officers in the Royal Air Force.

Material: R.A.F. regulation blue-grey barathea

MEASURES: $15\frac{1}{2}$ " to waist; 26" full length; 7" across back; $19\frac{1}{2}$ " to elbow; $29\frac{1}{2}$ " to cuff; 36" bust; 28" waist; 40" hips.

Scale is $\frac{1}{3}$ Bust Measure plus 6" -- 18"

INSTRUCTIONS FOR DRAFTING

Square lines from 0
1 from 0 is $\frac{1}{4}$ scale plus $3\frac{1}{4}$ "
2 from 0 is the waist length
3 from 2 is $7\frac{1}{2}$ " for normal hip line
4 from 0 is the full length plus $\frac{1}{4}$ "
5 is midway between 0 and 1, 6 1, and way between 0 and 5
Square across from all these points
7 from 2 is $\frac{1}{4}$ ", draw the centre back seam from 0 through 5, just clear of 1 to 7, then continue to bottom $\frac{1}{4}$ " in from 4
8 from 0 is $\frac{1}{4}$ scale plus $\frac{1}{4}$ " square up $3\frac{1}{2}$ " to 9
Shape the back from 9 to 0
10 from 5 is $\frac{1}{4}$ scale across-back measure plus $\frac{1}{4}$ "; square up and down to locate 11, 12, and 13
14 from 12 is $\frac{1}{4}$ ", 14 from 13 is $\frac{1}{4}$ "
Draw the back shoulder seam from 0 to 14
15 from 11 is $1\frac{1}{4}$ "; go out $\frac{1}{4}$ " and make a $\frac{1}{4}$ " seam "step"
Shape the back scye from 14 through 10 to the "step" at 15
16 from 7 is $\frac{1}{4}$ waist measure plus 1"

1, from 4 is $\frac{1}{4}$ " (average amount for this size figure)
Draw the back side seam from the step at 15 through 11 and 16 to 17, raising the last point $\frac{1}{4}$ " above the line from 4, shape 17 to the bottom of centre back
18 from the back seam at 11 is $\frac{1}{4}$ scale
19 from 18 is $\frac{1}{4}$ scale, square upwards
20 from the back seam at 11 is $\frac{1}{4}$ bust measure plus $2\frac{1}{4}$ "
21 is located at junction of line from 0 and 19
22 from 21 is $\frac{1}{4}$ scale less $\frac{1}{4}$ "
Draw a line from 22 to 13, and on this line make 23 from 22 the same as from 9 to 14 on the back, less $\frac{1}{4}$ "
24 from 23 is $\frac{1}{4}$ ", 25 from 18 is 1", A from 11 is $\frac{1}{4}$ "
Draw a guide line at 24 25 and shape the eye from the former point through 25 and A round to another "step" at 15, hollowing about $\frac{1}{2}$ " behind the guide line
Square up and down from 20 to locate 26, 27, and 28

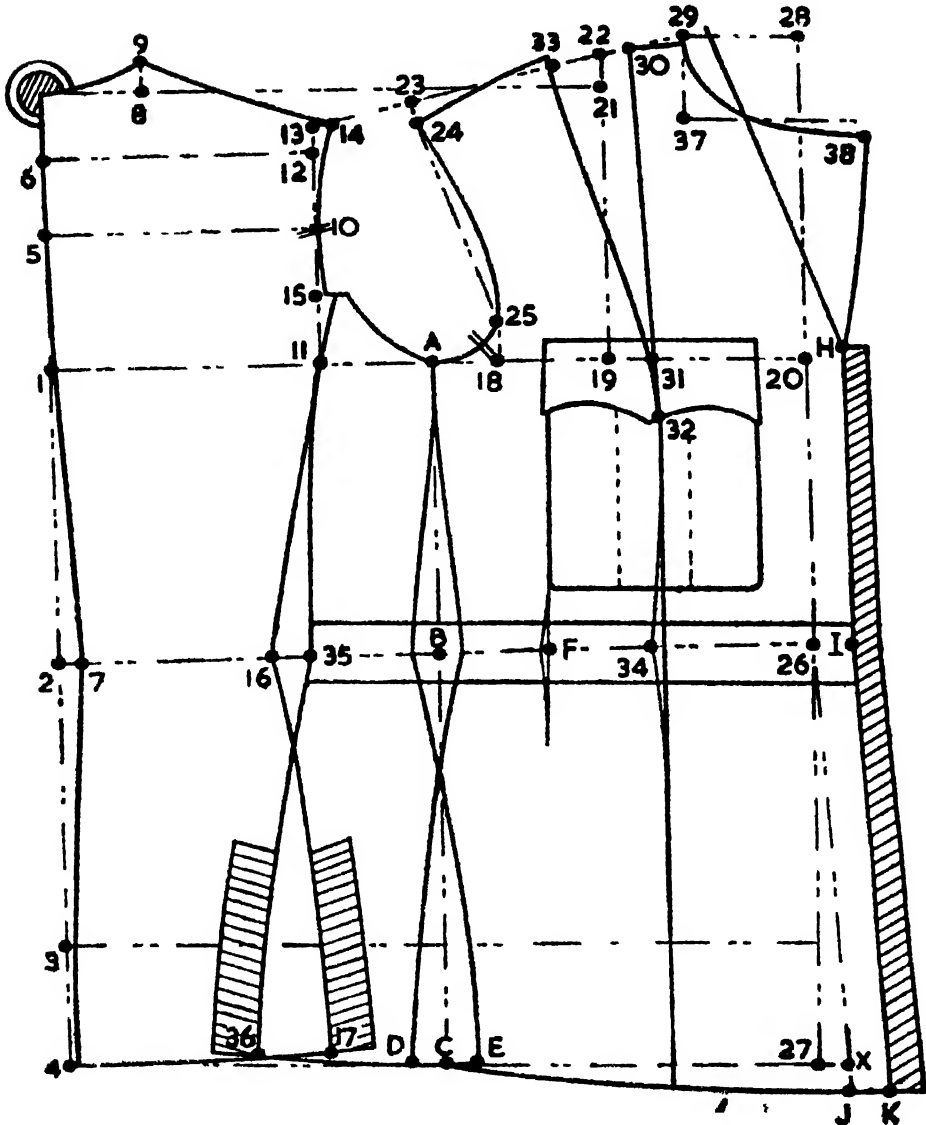


DIAGRAM 84

The waist point is finally fixed in conjunction with 29, on a continuation of line 13-22-28-20-26-27 is the centre line, but an extra amount of front overlap is provided by "springing out $\frac{1}{4}$ " from 27 to X. 29 from 28 is $\frac{1}{4}$ scale, 30 from 29 is $1\frac{1}{2}$ " 31 from 19 is $1\frac{1}{4}$ ", 32 from 31 is $1\frac{1}{4}$ " (the bust point, which may be located by measurement from centre back neck)

With 33 as pivot, sweep an arc from 30 to 33, making the distance the same as from 22 to 26, less $\frac{1}{4}$ " Drop $\frac{1}{4}$ " at 29 for the front neck point and connect to 30 Draw the front panel from 30 through 31 and 32 to the bottom, as indicated. Draw the flat of side panel from $\frac{1}{4}$ " above 33 through 32 to the bottom, suppressing $\frac{1}{4}$ " at 34 on the waist line

Join the point above 33 to 24 for completion of shoulder.

Square down from A to locate B and C. The waist is suppressed $\frac{1}{2}$ " each side of B; draw the under-arm seams from A to D and E, each of which is $\frac{1}{4}$ " from C.

35 from 16 is 1"; 36 from 17 is 2"

Shape the forepart side seam from the "step" at 15 through 35 to 36, making the last point on the level of 17.

37 from 29 is $\frac{1}{2}$ scale less $\frac{1}{4}$ "; square out wards.

38 from 37 is $\frac{1}{2}$ scale less 1" and is $\frac{1}{2}$ " below the line from 37.

H and I are 1" in front of 20 and 20

respectively, the former point being about $\frac{1}{8}$ " above the level of 20.

J is $\frac{1}{4}$ " below X; K is 1" in front of J.

Draw the lapel edge from 38 to H and the front edge of the *left* forepart from H through I to K. The left front comes over the right front when the jacket is buttoned; a $\frac{1}{4}$ " button stand is allowed on the right forepart, as indicated by the shaded portion.

Draw the crease line from H, allowing for a $\frac{1}{4}$ " collar stand; mark pockets and belt; take out a $\frac{1}{4}$ " dart at F, which is about 3" from 34.

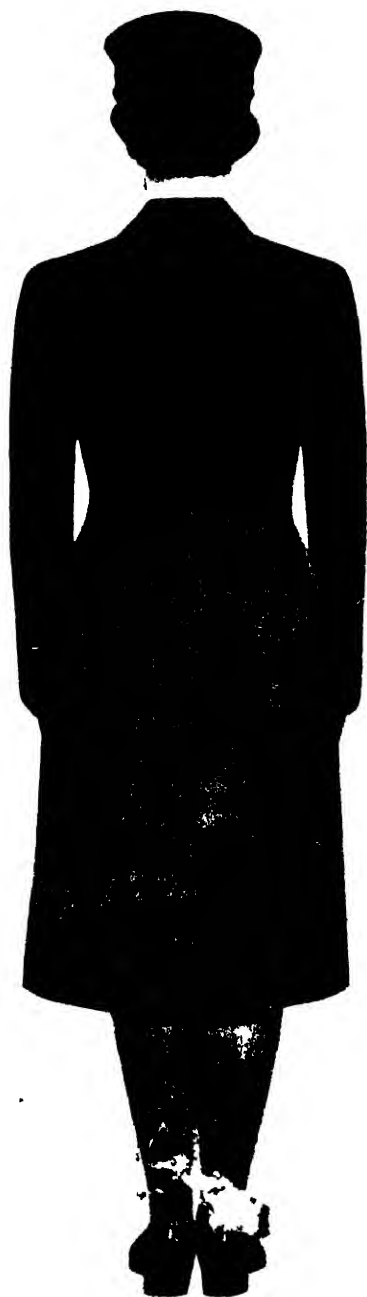
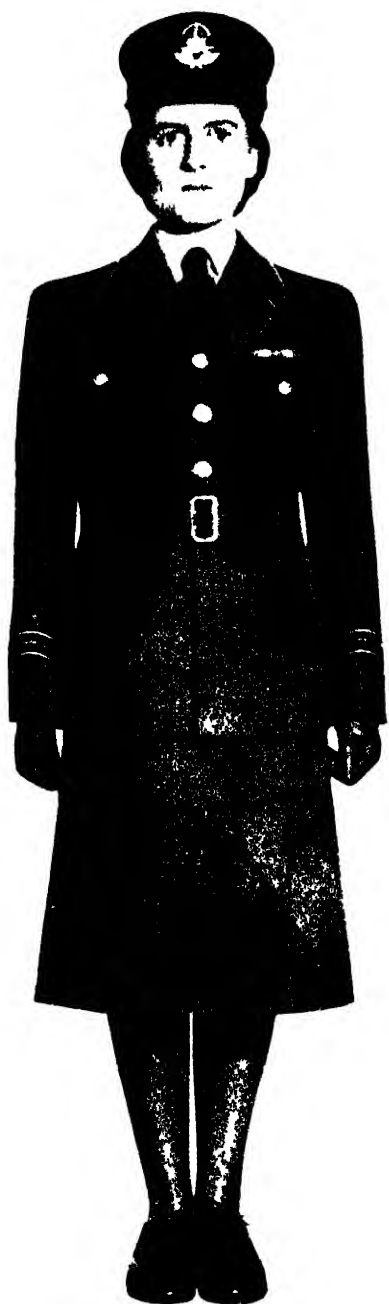
Mark the side vents and complete the draft

NOTES ON THE DRAFT

The dimensions given for the sections in this draft are based upon the proportions of a normal figure of the size stated. Certain latitude is allowed for adjustment to the needs of particular figures. Waist and hip measures may be applied as a check in all cases; the former should be fairly close, the latter should provide for a very moderate "flare."

The sleeve pitches are indicated on the draft. The front one is $\frac{1}{8}$ " above 18 and the back one is at 10. For cutting the sleeve, the same system as that shown for the W.R.N.S. Reefer may be used.

Allowance is made for $\frac{1}{4}$ " seams at all parts of the draft, with the exception of the centre back-seam (this is sewn in the mark) and the front panel-seam. One seam should be allowed from 30 to the bottom when cutting from the cloth.



U. S. NAVY
NAVY OFFICER'S SERVICE DRESS JACKET AND SKIRT



WAVE OFFICE CLOTH

WOMEN'S AUXILIARY AIR FORCE GREATCOAT

THE specification for this garment is exactly the same as that for the R.A.F. Officers' Greatcoat.

The construction is similar, but it may require adjustments necessary to ensure correct fitting of the female figure. A bust dart is permissible; and an increase of waist suppression may be made by the insertion of a front dart. The length of this garment should be sufficient to clear the skirt by approximately 1".

An illustration of the greatcoat, showing front and back, faces this page

WOMEN'S AUXILIARY AIR FORCE SERVICE DRESS SKIRT

Diagram 85

SPECIFICATION: Six-gore style, with front and back panels and side-seam. All seams plain. Average length is 16" from the ground. Waistband, $1\frac{1}{2}$ " wide.

Material: R.A.F. regulation blue-grey barathra (to match jacket.)

MEASURES: 27" waist, 39" hips; 28" front length

The draft is arranged net—all seams to be allowed when cutting.

INSTRUCTIONS FOR DRAFTING

Square both ways from 0

1 from 0 is 2", for waist line location

2 from 1 is $\frac{1}{2}$ hip measure less 1"

3 from 1 is $7\frac{1}{2}$ " (normal) for hip line location

4 from 3 is $\frac{1}{2}$ hip measure plus $\frac{1}{2}$ ", point

4 from 2 is the same as 3 from 1

5 from 1 is the front length, draw the front, 1-3-5

Draw the back from 2 through 4 to locate 6 at the correct length

Shape the bottom edge from 5 to 6

7 from 1 is $4\frac{1}{4}$ ", 8 from 1 is $\frac{1}{2}$ " less than half-way between 1 and 2

9 from 2 is $4\frac{1}{4}$ ". Draw straight line from 9 to B, which is $5\frac{1}{4}$ " from 6

A from 5 is $5\frac{1}{4}$ ", draw the front panel from 7 to A, taking out $\frac{1}{4}$ " at the former point

10 from 3 is $\frac{1}{2}$ hip measure, draw a straight line from 8 through 10 to C on the bottom edge, half way between A and B

11 from 1 is $\frac{1}{4}$ waist measure plus the amount of $\frac{1}{4}$ " taken out at 7

12 from 8 is $1\frac{1}{4}$ "

Points 11 and 12 are both 1" above the line 1-2

Shape the side seam from 11 and 12 through 10 to C

Shape the back panel as shown, taking out the necessary amount for waist reduction at 13-14

NOTE: As with the skirts for the W.R.N.S. and the W.A.I.S., latitude is allowed for the adequate fitting of non-normal figures. The hem of this skirt should be about $2\frac{1}{2}$ ". It will have been noticed that the bottom of the W.A.I. skirt is slightly wider than those of the other two Women's Services. This is automatically provided for in the difference in the distance from 0 to 1 and the dropping of 0 to 1 an amount of 2" instead of $1\frac{1}{2}$ ".

A placket opening is made at the top of the left side seam, fastening with press studs or with a zip fastener.

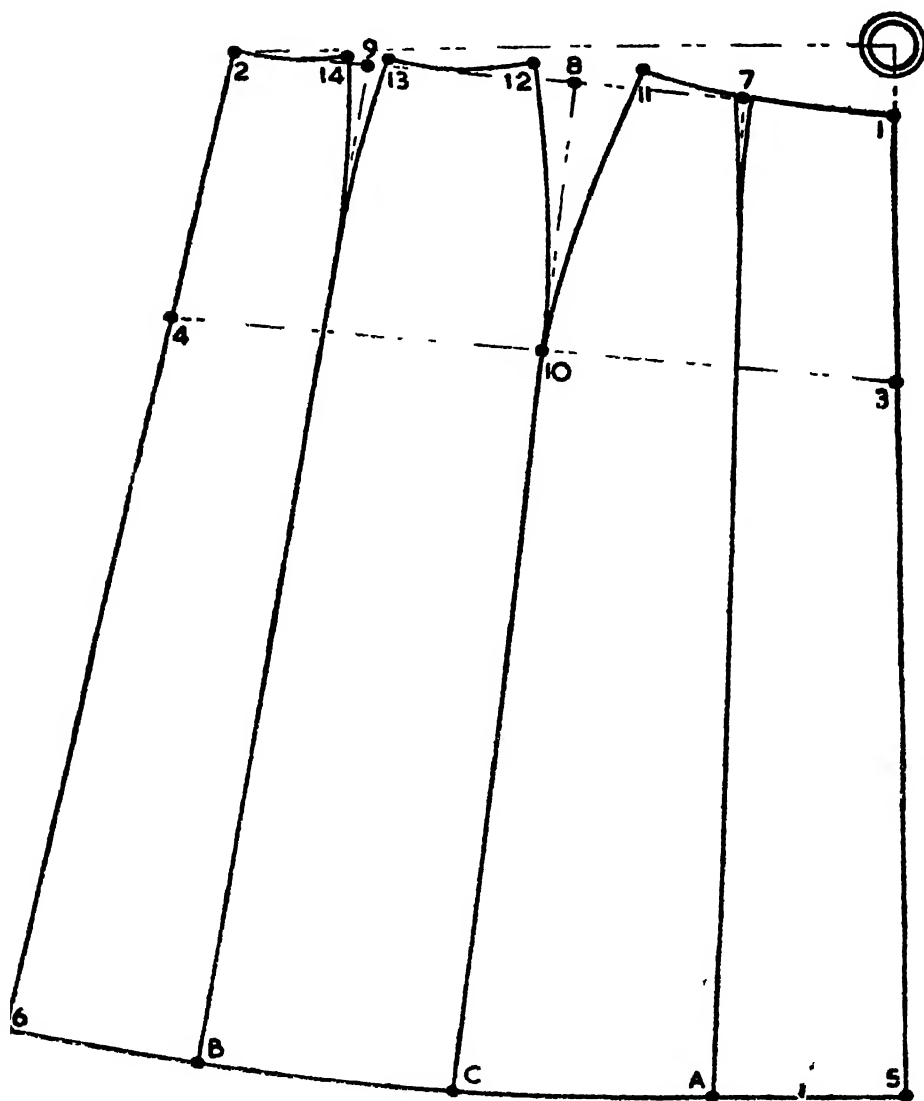


DIAGRAM 85